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PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER.

Lectures.

ST. JAMES'S HALL, Great Portland Street, W.
(Under the Auspices of the Shakspere Society, Limited.)—FEBRUARY 26, 7.30 P.M.—Mr. G. W. FOSTER, Editor of the *Frederick*.
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J. AUSTIN JENKINS, B.A., Registrar.
University College, Cardiff, February 13, 1910.

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LITERATURE

THE PRESENT POSITION OF FICTION.

The position of fiction in this country presents some points of interest which are well worth consideration. Two decades ago it was calculated that the output of novels was some 800 a year. Since then the number has steadily increased, and probably the quantity of original fiction has more than doubled in twenty years. This, when looked at closely, is a sufficiently striking phenomenon, and must have at once its causes and its significance. It must never be forgotten that all arts suffer a gradual change, that, where there is no development, there must be degeneration, leading to the dissolution of death. All organic things alter, modify, adapt themselves in accordance with the unknown laws of progress or development. The drama, epic poetry, prose essays, fiction—all are in a state of flux, and have been ever since they were started in being. They are subject to the processes of evolution.

And evolution at its greatest amounts to revolution. The drama, for example, has undergone a revolution. When we compare the modern drama with its Elizabethan forbears, this becomes obvious. It was tantamount to a revolution when Fielding created the modern novel out of its picaresque and fragmentary antecedents. It may be that we are upon the eve of a revolution again. The fecundity

of the novel, its breeding power, may seem to point to a new departure, to a determination and a fresh "break." Evolution has a way of passing into revolution.

The main cause of the new development may be set down as the fructification of the Education Act of 1870. Its efflorescence we have witnessed; we are now observing and noting the fruit. The advancement of mechanical sciences and processes has, falling simultaneously, ripened that fruit amazingly. Who even in early middle age does not remember the magazines and periodicals once flourishing that have passed away? *Fraser's*, *Longman's*, *Macmillan's*, *Temple Bar*, *The Argosy*, *London Society*, *Belgravia*, *Murray's*, *The English Illustrated*—these are but a few names. Many others have passed into the limbo of almost forgotten things.

In their places we have a vast number of cheap magazines, conducted on entirely different principles, and making an appeal to a partially different public. We say "partially" for reasons which will appear presently. Those of the old guard that remain continue for the most part to fly the flag, for it is known that the old guard do not surrender, but die as some have died. Long life to the survivors! Yet one may suspect and fear the approach of the ultimate cry, the *morituri vos salutamus*. The new-comers hold the ground, and win more of it. They are characterized by definite (one might also say indefinite) features. They are responsible for that monstrosity, the "series," as distinct from the serial; they make avid demand for sensationalism, for stories of crime, of mystery, of fustian adventure. They have encouraged the blurring of character; they invite primary colours, people labelled by virtues and vices in big letters, conventional acts and conventional qualities; and, above all, they stand for what is respectable and common and commonplace. It is safe to say that there is no chance for an unknown writer in these new and modern periodicals unless he conform to the Procrustean rules of their commercialism. If he be clever enough to adapt himself to their wants, he will find an opening; but, if he wander outside those narrow confines, he will fail to get a footing. The feuilleton in every halfpenny paper tells the same tale. There is a tremendous demand for the sensational and the sentimental.

Nowadays it is understood among writers of fiction that the first consideration is serialization. The life of the average novel is, as we have said more than once, barely three months, and in consequence the sales of that novel cannot be very great. The author, knowing this in advance, invariably endeavours to recoup himself by previous publication in serial form. Thus the existence of the magazine has an influence upon the novelist. He is to that extent under the power of the periodical, and controlled by it. He tends to write with one eye upon its necessities and requirements; and as these requirements are not such as stimulate the writing

of good work, good work is apt to be unwritten.

In another respect also the exigencies of the magazine have materially affected the novel; that is, in regard to the demand for a "happy ending." Few modern magazines will contemplate tragedy, certainly not tragedy in a long serial. To have his work accepted for serialization an author must concede a "happy ending" to the editor and his public. In consequence tragedy is at a discount, and the full presentation of human life in fiction is limited to that extent. Apart from Mr. Hardy's work, how many examples of tragedy which has made a success have we in modern fiction? We have, on the other hand, notorious instances in which a book meant to "end wrong," as the saying goes, has had a happy ending foisted on to it for the benefit of the sentimental public.

In these ways the rise of the cheap magazine has exercised a bad influence upon the modern novel. But there are other reasons also for the mediocrity of the latter. It would be ridiculous to claim that good judges and critics and men of taste are fewer to-day than they were, say, a generation ago, when Victorian literature reached its flower. On the contrary, there are certainly more well-instructed tastes, and probably even a larger percentage in proportion to the rising population. But the multitude of books has affected this "fit audience, though few," and in a subtle way. It was a very much easier matter to sample and appraise the fiction of the day when the annual output was 500 than it is to do so now, when it stands at so much higher a figure.

In fact, there is probably no one living who pretends to keep abreast of contemporary fiction. To do so would be a superhuman task, and would result in the obfuscation of the human intellect. As a consequence, it is easier for talent to escape notice now than it was. Superlative talent, one hopes and half believes, will always obtain recognition, though historical facts are against the comfortable theory. But it is certain that novels of considerable worth are overlooked daily in the whirl of publishing, reading, and reviewing. We live at a faster pace than our fathers did in the literary world, as well as in the social and mechanical. Advertisement, chance, a lucky reader, may bring true worth to notice and acclaim; but for one thus discovered there may be a dozen withering for lack of attention. 'Lorna Doone' owed its recognition to the fact of a royal marriage; Thomas Hardy found an avenue to fame because an editor's name occurred in 'Under the Greenwood Tree. Accident will make discoveries still; but it does not do to comfort ourselves with the assurance that all the discoveries to be made are in consequence made. The people of real discrimination have no time to sort the immense welter of books poured forth; they are dependent upon the accident of reading.

This welter has in yet another way damaged the interests of talent. When books were fewer, and there was a more leisurely appraisal of them, it was possible for the subscribers to circulating libraries to get guidance from their favourite journals. Criticisms more or less illuminating appeared in many papers of good standing; and by these the subscribers were apt to make up their daily or weekly list for Messrs. Mudie's or Messrs. Smith's. Nowadays the number of serious literary journals is sadly curtailed, and not only so, but those that remain find it almost impossible to cope with the vast harvest of the printing press. Matters are made worse by the crowd of papers with no literary standards which puff this and that novel recklessly. Thus the people who could once reckon on guidance are now confused by varying judgments, and thrown more or less upon their own resources, and, faltering between good and bad, as often as not choose the latter.

The spread of penny literature—to dignify it with that name—from kitchen to saloon has produced a state of confusion in the drawing-room. Once upon a time the drawing-room ordered its books according to competent advice, and, whether it read them or not, allowed them to remain for a fixed period upon the tables. Nowadays it is not incumbent on the drawing-room to order any particular book; and the cheapening of books and the tapping of new sources of supply have so bewildered the drawing-room that, as often as not, it reads the literature of the servants' hall. It once had guides; now it has few or none, and so goes its own way—to the neglect and detriment of the serious novel.

These considerations, which might be greatly amplified and illustrated, are forced upon one in estimating modern developments. At the same time it may be pointed out that never was there a wider and wealthier liberty given to the novel than at present. The misguided attempt of some libraries to "edit" modern literature must inevitably be doomed to failure. The feeling of the day is heartily in favour of freedom. If you will pass in review the work of some of the principal novelists, it will be seen how they insist on, and claim for themselves, an honourable licence. There is no trace to-day of the reaction which started some fifteen years ago. Since that set-back the movement in favour of a spacious and generous freedom has gone steadily forward. If a man has it in him to write great truths concerning human life, he has the liberty to do so now more than ever before. But—but he cannot depend so easily on recognition. He may obtain this by affronting the ears of the public, which is only to say by a form of advertisement; but he will not necessarily obtain it by good work. Fiction has reached a curious stage of evolution. One is left wondering what will come after. Is it preparing for Revolution?

A NOVELIST.

Journals of Ralph Waldo Emerson, 1820-1832, with Annotations. Edited by Edward Waldo Emerson and Waldo Emerson Forbes. 2 vols. (Constable & Co.)

A CYNIC who had dipped into Emerson was once heard to observe: "The man's method is plain. He sits patiently at his desk in the middle of a room, the walls of which are lined with pigeonholes labelled 'Liberty,' 'Immortality,' 'Solitude,' 'Domesticity,' and so forth. Whenever a happy thought occurs to him, he writes it down on a slip of paper, which he promptly pops into the most appropriate of the pigeonholes. When a given pigeon-hole becomes full, he has only to pin the slips together at haphazard, and behold an essay ready-made!"

Irreverent and grotesque as this hypothesis must be reckoned, it may be seen to bear a certain far-off resemblance to the truth in the light of the new evidence about Emerson's literary apprenticeship which the piety of his kinsmen has now put at our disposal. These so-called "Journals" scarcely correspond to the name. They are rather "commonplace books," the secret training-ground on which the future champion practised his stride. His outer life they scarcely reflect at all. Harvard men, indeed, will prize the slight indications of the life he led in "Hollis 15"; and the transactions of the Pythologist Society were well worth preserving, if only to show that American undergraduates of the year 1821 and their peers to-day on either side of the Atlantic are essentially of one and the same biological species.

Again, there are a few notes of travel. But introspective colour triumphs over local. Of St. Augustine, in Florida, where he sought health, Emerson writes:—

"The entertainments of the place are two, billiards and the sea-beach, but those whose cloth abhors the billiards—why, theirs is the sea-beach. A small, gray-coated gnat is wagoner to the queen of fairies, and we who walk on the beach are seers of prodigious events and prophets of noble natures."

The latter sentence may be recommended as a puzzle to those whose minds are in their eyes.

Once more, friends do not stand out clearly in these intimate records. Emerson's most romantic attachment, so far as his own sex was concerned, seems to have been for a youth named Martin Gay, whom he does not appear really to have known at all. It was a purely imaginary friendship, recalling the delightful story of 'Marjorie Daw'—a case of "fascination." His aunt, on the other hand, is his most trusty confidante. For the reader, however, she is little more than a theologian with an exceedingly lively style of her own—one who could embark thus on a recondite discussion: "He talks of the Holy Ghost. God of Mercy, what a subject!...." These trifling exceptions made, the Journals present the callow Emerson in his pure inwardness.

Yet "inwardness" is perhaps, after all, not the happiest word to describe the quality of outpourings which at all times appear to imply an audience. We are reminded of the exercises of Demosthenes as he ran up hills declaiming, or strove to outtalk the waves of the sea. Indeed, the classical style of oratory has long prevailed in the United States, and produced a level of public speaking higher than our own. Everything that Emerson writes in these early days is rhetoric; and not infrequently it is bombast. What, for instance, are we to think of this?

"It is a slow patriotism which forgets to love till all the world have set the example. If the nations of Europe can find anything to idolize in their ruinous and enslaved institutions, we are content, though we are astonished at their satisfaction. But let them not ignorantly mock at the pride of an American, as if it were misplaced or unfounded, when that freeman is giving an imperfect expression to his sense of his condition. He rejoices in the birthright of a country where the freedom of opinion and action is so perfect that every man enjoys exactly that consideration to which he is entitled, and each mind, as in the bosom of a family, institutes and settles a comparison of its powers with those of its fellow, and quietly takes the stand which nature intended for it. He points to his native land, as the only one where freedom has not degenerated to licentiousness; in whose well-ordered districts education and intelligence dwell with good morals; whose rich estates peacefully descend from sire to son, without the shadow of an interference from private violence, or public tyranny; whose offices of trust and seats of science are filled by minds of republican strength and elegant accomplishments."

Let us admit that the subject was of a heating nature. Indeed, we fancy that even now public platforms across the water are apt to ring with similar strains on days of high festival. Besides, in those early twenties the florid manner of the Southerners was much in vogue. Long afterwards Emerson would recite for the amusement of his children such fragments of the high-flown college oratory as remained in his memory. To the boy of seventeen, however, such oratory was a passion, and he could write finely about a subject so near to his heart:—

"Thundering and lightning are faint and tame descriptions of the course of astonishing eloquence.... The flashing eye that fills up the chasms of language; the living brow, throwing meaning and intellect into every furrow and every frown; the stamping foot, the labouring limbs, the desperate gesture—these must all be seen in their strong exercise before the vivid conception of their effect can be adequately felt. And then a man must separate and discipline and intoxicate his mind before he can enjoy the glory of the orator, whose mighty thoughts come crowding on the soul; he must learn to harrow up unwelcome recollections, and concentrate woe and horror and disgust till his own heart sickens; he must stretch forth his arm and array the bright ideas which have settled around him till they gather to forceful and appalling sublimity."

It is a curious fact that when Emerson reaches twenty-five (by which time we are well on our way towards the end of the

Journals) this rhetorical mode is suddenly shuffled off as a snake casts its slough. The new style as revealed in a few insignificant passages, is that of the classic Emerson—short sentences, flash on flash, a kaleidoscopic play of images, with pithy philosophemes and homely quips and humorous turns in rich medley. His marriage and his call to the ministry coincide with this alteration of tone. He puts on the man, and the boy—a delightful, if almost unique type of boy who plays literary games all by himself in the corner—dies, to remain embalmed in these old-world notebooks. Until he thus bursts the chrysalis shell, he is, psychologically, most interesting; but, if taken for what he does not pretend to be, namely, a sage, he must count as the merest embroiderer of platitudes. Hear him on some well-worn topic of New England theology, and you might imagine him a sheer prig. But his interest is in the literary experiment. The tremendous periods of his nonage are set rolling, be it in prose or in verse, by the most trivial occasions. Thus he makes his first sea-voyage, with the usual results, and thus reflects:—

"It is the irresistible sentiment of the first day, whilst your philosophy is sea-sick, to fancy man is violating the order of nature in coming here where he assuredly has no business; and that, in virtue of this trespass on his part, the wind has a right to his canvas and the shark to his body. Whilst his philosophy is distempered, so is his imagination. The whole music of the sea is desolate and monitory. The wave and the cloud and the wind suggest power more than beauty to the ear and eye. But the recovery is rapid, and the terrible soon subsides into the sublime."

Or he thus revenges himself on a mosquito:

And dulcimer mosquitoes in the woods
Hum their sly secrets in unwilling ears,
Which, like all gossip, leave a smart behind.

If we have not taken these juvenile lucubrations too seriously, it is not because we do not honour the greatness of the mature man, or that we fail in gratitude towards his descendants for having let us into the secrets of his very elaborate self-education. Puritan America may well be proud of having nurtured a youth so clean and sweet, with his clever head full of high thoughts and rich organ-tones, which he would fain wed together, and did wed together after trying this way and that.

The Story of the Thames. By J. E. Vincent. With Illustrations and a Map. (Smith, Elder & Co.)

ONE opens this book with regret for its strenuous and kindhearted author, whose early death was a loss to all those who know good writing. Mrs. Vincent has corrected the proofs, and left "his writing as much as possible untouched." In truth, the volume shows few signs of incompleteness or want of care. A sentence on p. 292 needs correction:—

"Pope's villa, originally a cottage with five acres of land attached, was near Twickenham, and his work on the property was directed principally to the garden and grotto, still extant, though its ornaments of felspar and West Country marble do not."

A few historical judgments need revision, as where Edward the Confessor is compared to a "pale young curate," and reflections are apparently cast on the character of Catherine Parr. But the book as a whole has the accuracy as well as the enthusiasm of its author's best work, and will form a most delightful introduction, or companion, to a voyage down the Thames.

An imaginary voyage it is that is described, "with halts at pleasure," and illustrated by a happy collection of antiquarian and literary lore. For the earlier part of the trip Mr. Vincent relied a good deal (with handsome and repeated acknowledgments) on Mr. W. H. Hutton's 'By Thames and Cotswold'; for the latter he constantly refers to the entertaining diaries of Mrs. Lybbe Powys, a book not so well known as it should be.

The special features of Mr. Vincent's own work are roughly as follows. He writes fully and *con amore* of the "pre-historic" Thames, corrects Lord Avebury by the way, and deals with the "exceptional and mysterious phenomenon" of the course of the river, which not one traveller in fifty observes.

Secondly, he neglects nothing that is of interest to the student of art and letters: his book is eminently that of the cultured scholar who is interested in the history of all he sees. It does not much matter that he is not always abreast of recent knowledge. It is a mistake, for example, to quote Mr. Hutton on the Fairford windows without noting that in a later edition that writer accepted the identification of them as the work of Aeps. At least, Mr. Vincent's information has always the appearance of being fresh, for it is so freshly told. When he writes on Oxford, Strawberry Hill, or Windsor, he draws upon knowledge and reminiscence of equal interest.

Next, Mr. Vincent has something special, and highly interesting, to say on the subject of canals in connexion with the Thames. Why should not canals be used again for pleasure? and, if we can only get over the opposition of the railway companies, we may encourage their utilization for commerce.

Lastly, the charm of the book is increased by a delightful series of illustrations, from Ireland and Farington, Havell, Westall, and Samuel Owen. These are—as all who know them in their original form will remember—dainty and exquisite things, and they are admirably reproduced. Besides these, there are two drawings of Eton, reproduced for the first time—the one a curious sketch of Turner's which does not come out very well, and the other by Ruskin, which is full of feeling and cleverness. Both are the property of Mr. Reginald Smith, K.C.

Dionysius of Halicarnassus on Literary Composition: being the Greek Text of the De Compositione Verborum. Edited, with Introduction, Translation, Notes, Glossary, and Appendices, by W. Rhys Roberts. (Macmillan & Co.)

THERE is hardly a Greek scholar in England who has attained a more distinctive position than Prof. Rhys Roberts. He has made a peculiar province of Greek prose his own, and is giving to the world in regular succession able and thorough editions of the Hellenistic authors on style, which were neglected by our Grecians of the former generation. The present instalment is a tract of Dionysius which is not so interesting as that 'On the Sublime' (which he has already given us), but nevertheless well worth reading and weighing, not only by the mere scholar, but also by all who desire to write good prose. If Dionysius is to be believed, the great writers of the golden age were exceedingly careful, and minute in their attention to euphony, rhythm, balance of clauses, &c.—niceties which most English writers do not seem to appreciate. Possibly Walter Pater may have consciously used such arts, which are far more subtle than the obvious balancing of clauses in Gibbon; and Prof. Roberts quotes a very interesting utterance of Jowett that he should like to teach his best pupil that prose was a kind of poetry. But even in Jowett's admirable introductory essays to the several dialogues of Plato we cannot imagine any critic applying such rhythmic tests as Dionysius applies to Demosthenes. Whether they are indeed rightly applied in the latter case, was generally doubted by modern scholars, and hence perhaps the neglect of this tract on composition. But the arguments of Blass in recent years show that at least one great modern scholar, whose knowledge of Demosthenes was amazing, substantially agreed with the ancient critic. It is perhaps the least satisfactory point in the present book that the researches of Blass are merely mentioned with a slightly depreciative judgment, whereas they should surely have been used to illustrate how modern the ancient critic was, or else refuted in some detail.

Any close comparison with English prose is, however, rightly excluded by the editor's excellent and far-reaching remark that modern analytical languages, with their poverty of forms, do not admit of anything like the freedom in the order of words which is possible in Greek and Latin. Dionysius gives us an example by recasting the opening sentence of Herodotus's history in two ways, neither of which is at all eccentric. Such varieties of framing the same words and sense into a grammatical sentence are impossible in English. There is another difference which makes it very difficult to appreciate the delicacies of Greek prose. If the accents were indeed, as Dionysius and most critics

assert, marks not of stress, but of musical pitch, then they are to modern speakers virtually imaginary. All attempts we have ever heard at reproducing pitch accent, especially by modern Greeks whose speaking was perfectly fluent, were vain. But then even the pronunciation of vowels and consonants in modern Greek is held to be wholly different from that of old Greek. On this point we have our doubts; for it is certain that the Romans who transliterated proper names into Latin in the second century B.C. (e.g., Æneas, Æschylus) did so exactly as if a modern Greek were pronouncing them.

Turning to more serious questions, we note that this tract of Dionysius is professedly on the putting together of words, and so ignores those inner and higher qualities which often make a writer great in spite of his style. Meredith is now generally considered a great writer, yet he often wrote very bad prose. Polybius is rudely censured by Dionysius for his bad style, and this censure is repeated by scholars who do not think for themselves. But any one who will read without prejudice the narrative of the capture of Achæus, the riot on the accession of the infant Ptolemy V., and the surprise of Tarentum by Hannibal, will acknowledge that they are brilliant passages, full of distinction and charm. Dionysius denies that there is much importance in the choice of words: he considers all good style to consist in the artistic use of ordinary speech. That was the perfection of Euripides in Greek, and of Wordsworth in English literature. But other great poets—Æschylus, Pindar, even Bacchylides—have coined splendid epithets, and used metaphors, far removed from the words of common life. Any one who will look at the fragments of Sophocles, as they are gathered by scholars, will marvel at the number of them which consist of outlandish words, quoted for their curiosity by the grammarians.

Still more distinctive of a great writer are his invention, his striking ideas, his apt and poetical metaphors, his faculty for catching the lofty or the beautiful feature which the ordinary man fails to see. This side of literary genius is so strongly felt among us modern English that we are apt to despise such tracts as that before us, and ascribe to natural gifts the results which were certainly the product of extreme conscious care among the old Greeks.

We can point to a partial analogy in modern times. It is generally confessed among those who have a competent knowledge of English and French that the average French prose of to-day is artistically better than average English prose; moreover, that there are far more masters of style among the French than there are among us. The French themselves would attribute this far less to their superiority in genius than to the more intelligent and careful teaching of their native language which their schools afford. Even if the Greeks may be thought over-sedulous in attending to form, it may be well to remember, as Aristotle says some-

where in his 'Ethics,' that if we want to straighten a crooked stick, we must bend it in the opposite direction. The modern slovenliness, want of clearness, want of accuracy, might well be diminished by attention to euphony, rhythm, and metrical balance.

The chapters on the austere and the smooth style are among the most interesting in the book, though we feel it difficult to agree with Dionysius when he comes to classify the great authors under these heads, or under the perfect or intermediate style. The main feature in the austerity of Thucydides's style is that he is hard to read aloud, because his periods do not run smoothly, and his words stand out too individually. Isocrates is the master of the smooth style, but Dionysius does not insist sufficiently that these contrasts point to a difference of character in the men, and a widely different view of what was the first aim of a prose writer. Here, as elsewhere, he rightly attributes the perfect mean between these extremes to Herodotus. With us, as usual, the subject dominates our judgment, and this question of form is neglected. The Book of Common Prayer would probably be assumed by most people to be in the austere style, but any one who has been in the habit of reading it aloud knows that it is almost Isocratic in smoothness, and must have been composed with anxious regard to the form of the sentences.

The modern reader will probably find no part of this treatise on literary composition more curious than that which discusses how poetry—good poetry—may become prosaic, though he may easily grant that good prose may be poetic. But even on this side the arguments of Dionysius are wholly antique. Good prose in his opinion, becomes too poetic when the rhythms of the clauses become too pronounced, so that they are too prominent when it is read aloud. That these rhythmical clauses must be there he assumes as obvious. But they should be disguised by their variety, and not lapse into that sort of regularity which we call metre.

Still more curious is the remark that if lyric metres are too subtle and various, the result is that the poem reads like prose. Cicero said this of Pindar's odes with their complicated versification, which he probably did not understand. But who could have guessed that the beautiful poem of Simonides on Danaë and her infant (which his quotation has preserved for us) seems to him like prose? The difficulties found in determining the metre, however, justify him. In addition to the English parallel quoted by Prof. Roberts, we may mention Tennyson's 'Tears, Idle Tears,' a lyric without rhyme, which is nevertheless anything but prosaic in the modern sense; and, still better, the choruses in Milton's 'Samson Agonistes,' where the irregular rhythms (probably imitations of the choral odes of the Greeks as Milton understood them) might well seem hardly different from highly rhythmical prose.

With the details of the volume we have no fault to find. In the excellent glossary—which, by the way, shows how different was the Greek of Dionysius from that of classical authors—Prof. Roberts might have added to the various senses of *ἀπρῶτα* that of *scale*, which is common, and necessary to the understanding of any Greek writing about music. He quotes too frequently on this subject from D. B. Monro, whose tract shows him not to have been a musician, as, indeed, he honestly confessed. Mr. Macran's 'Aristoxenus' is a work of very different quality. We conclude with our thanks to the author for his excellent volume.

NEW NOVELS.

Fame's Pathway. By H. C. Chatfield-Taylor. Illustrations by Job. (Chatto & Windus.)

MR. CHATFIELD-TAYLOR, having studied the life and times of Molière for his biography of the dramatist, has now thrown his knowledge of the period into a novel. 'Fame's Pathway' tells in great detail the story of Molière's career from his first meeting with Madeleine Béjart to the time when he left Paris for the last time as a member of a wandering troupe of actors. These few months of Molière's life occupy over 300 pages, and emphasis is, unfortunately, given not to the character of the youthful genius, but to the local colour of his times. It almost seems as if the author had made a wager as to the number of topical allusions he could introduce into one page. It is at any rate satisfactory that his scholarship, if a little aggressive, is accurate.

The Fool of Faery. By M. Urquhart. (Mills & Boon.)

THE personality of Hilary Gibbon, a young clerk in the Local Government Board, a Celt by birth, and a gentle mystic by nature, who performs his duties with complete conscientiousness while living in a fairyland of his own, is an original and interesting creation. Miss Urquhart's other characters are all very much alive, though one or two of them present familiar suburban types, and there is not a great deal of originality in the village gossip which occupies itself with the Rector's pretty niece and Hilary. The former's heart is entirely with her husband in Africa, but she has much in common with the visionary, innocent mind of the Irish boy, encourages his music, and unconsciously feeds the fire of his love for her, with complete absence of discretion. A delightful schoolgirl introduces an amusing element of childish blundering. Of plot there is virtually none, but the writing is strong and vigorous, in rather curious contrast to the vague and misty atmosphere of the story.

Treasure of Israel. By William Le Queux. (Eveleigh Nash.)

THAT the supreme treasures of Solomon's Temple never met the eyes of Nebuchadnezzar, but were, on his approach, safely bestowed in a cave, where they remain intact to this day, is the discovery which stirs alike the virtuous and the evil characters in this story, and sets them hunting for a clue to the hiding-place. Unwonted subtlety is observable at the outset in an attempt to suggest the sinister influences exercised by the quest upon the minds of the seekers; but this is soon lost sight of, or forgotten in a whirl of abduction and kindred villainies. The plot abounds in surprises, but is hampered by lengthy expositions of Biblical history. Neither here nor in matters secular is Mr. Le Queux's accuracy beyond reproach, for he alludes to Jeroboam I. as "King of Judah," and seems disposed to place Earl's Court station on the "Circle."

White Walls. By Max Pemberton. Illustrated by Maurice Greiffenhagen. (Ward, Lock & Co.)

INSPIRED presumably by the weird magnificence of the salt-mines at Wieliczka, Mr. Pemberton has written a romance which holds the reader's interest despite the pomposity of its style. The life of the Austrian heroine, the proprietress of an underground city of salt, is threatened by a mob of her employees, incensed by the imprisonment of a man called Jura the Wise, whose parentage is concealed till near the end of the book. Among the incidents are an escape from a madhouse and a duel between an English earl and an Austrian count. Mr. Pemberton is at his best in describing subterranean scenery. Mr. Greiffenhagen's illustrations are most effective when least sensational.

The Prime Minister's Secret. By W. Holt-White. (Fisher Unwin.)

THIS is a good specimen of the sensational story, being told with some vigour and devoid of the lifeless clichés which abound in such fiction. At the very start we find a man in the act of stealing surprised by the revolver of an unexpected witness. The thief, who is a blackmailer, is blackmailed and bullied by his discoverer, a millionaire, throughout the book. The Prime Minister's secret, in which his daughter is involved, is of a political character, and singularly unconvincing. However, in a book like this the moves and counter-moves of villainy and its detectors are the thing, and these Mr. Holt-White imagines and carries out with spirit.

The Autobiography of a Picture. By John Mastin. (F. V. White & Co.)

MR. MASTIN here regales his readers with the observations and emotions of portraits endowed with life. The portrait referred to

in the title is that of the fiancée of the British artist who painted it. It falls in love with the artist, and is made happy by receiving the love of his portrait painted by himself. The novel contains some effective satire at the expense of art-students, and a representation of artistic jealousy which is absurdly crude. A female character addicted to the use of triple affirmatives shows that Mr. Mastin has a genuine comic talent, though he is apt to mistake exaggeration for humour.

A Daughter in Judgment. By Edith A. Gibbs. (John Long.)

CONFLICTING influences, arising from the graves of women wronged by a man who had deserted the one and bigamously married the other, form the basis of this story. The legacy of malice left by a legal wife to her daughter, counterbalanced by the finer influence of the innocent woman she plots to ruin, might provide a good subject for fiction; but in this case slowness of development and the too mechanical adjustment of vice and virtue make tedious reading. The author does not lack sympathetic insight, particularly into her own sex—a staunch friendship between two women is one of the pleasantest patches in the book; but she is weak in humour and dialogue.

The Seven Nights. By Marion Fox. (Elliot Stock.)

IT is no easy task to invest with vitality figures of a remote past, indeed, but few novelists have achieved it with any signal success; 'The Cloister and the Hearth' still stands unrivalled in the province of mediæval romance. This novel deals, in a more or less disjointed and rather lengthy fashion, with the adventures of a French knight who travels to England, at the period of Wat Tyler's rebellion, in search of his lost lady-love. He is, for a time, constrained to cast in his lot with the rebels; and the seven days and nights thus spent are abundantly filled with dangers and vicissitudes. The narrator's method is involved, and lacks lucidity; but she displays some power and a strong sense of the picturesque; also we are sensible of her moderation in the use of archaic words and phrases. If this is a first novel, it shows considerable promise.

Edward and I and Mrs. Honeybun. By Kate Horn. (Stanley Paul & Co.)

THE reader must be opulent who is thrilled by the poverty of two amiable aristocrats whom Fortune banishes from Park Lane to a genteelly furnished country-house, where the struggle for life resolves itself into an endeavour to support it, rent free, on an unearned income of 150*l.* and the proceeds of a poultry yard. The author

contrives to manufacture tears for Lord Edward and his wife by the device of a railway accident, which so increases their expenses that the wife attempts to pawn her tiara. The mechanism of the story is feeble, but Mrs. Honeybun (the intemperate housekeeper of the impoverished couple) and her distressingly arch lover are cleverly drawn. Snobbishness is brightly satirized, and the ugly side of fashionable life is exhibited in a titled bridge-player who robs her daughter.

LOCAL HISTORY AND FOLK-LORE.

A History of Brickwall in Sussex and of the Parishes of Northiam and Brede. By A. L. Frewen. (Allen & Sons.)—At its eastern extremity Sussex narrows to an irregular figure, at the east of which is Rye, Hastings being at the south, and at the north Robertsbridge. It is with the northern half of this tract between the Rother and the Brede that this book is concerned. Brede is some three and a half miles south of Northiam (which is near the Kentish border), and Hastings is south of Brede. The district is comprised in the Domesday hundreds of Staple, Colespore, and Babinrode.

Northiam, with which Mr. Frewen begins, is locally called Norgem, just as its neighbour of the romantic-looking castle is called Bodgem. Those who have been there will probably remember Northiam for the tall Norman tower of its church with its ancient stone spire, the old oak on the green called Queen Elizabeth's, and the venerable house of Brickwall, the ancestral seat of the Frewens. Brede they will recall as perched on a hill above the Brede Level, and possessing an Early English church with a chantry built by Sir Goddard Oxenbridge (who died in 1537); also Brede Place, which was a good, though small Tudor country seat, and is now a farm-house. Lastly, they will probably have carried away with them the local legend that one of the family was a child-eating ogre.

A very interesting book has been made of the history, architecture, and archaeology of this somewhat remote district. The author has a reverent enthusiasm for the home of his fathers, and has known how to draw upon the stores of information laid up at the Public Record Office, in the *Sussex Archaeological Collections*, and the local histories by Horsfield, Lower, and others. He gives a full account of the parish church of St. Mary at Northiam, its monuments and inscriptions, and proceeds to sketch the ecclesiastical history of the parish: "In the Domesday Survey no mention is made of a church at Iham or of a presbyter, but this is no proof of their non-existence." The roll of rectors apparently starts in 1287, and the living came into the hands of the Frewens in 1583. Within the narrow bounds of his parish the author is skilful in finding traces of the political and ecclesiastical movements which affected the nation at large; he is also just, and writes of his ancestors without prejudice.

The origin of the name Northiam, and the identification of the place called Hiham in Domesday, have given antiquaries a little trouble. The earliest mention of Northiam by this name is found by Mr. Frewen in a charter of 1253, a grant from Sir William de Northya. But there was confusion between Northya and Northeye, near Peven-

sey. There seems to be good reason for identifying Northiam with the Iham or Hiham of Domesday, although Sir Henry Ellis (in his introduction to Domesday) considers the Domesday Iham to be the site of Winchelsea. Against Ellis we have Hussey, Mr. Sawyer, and Messrs. Round and Salzmänn ('Victoria History of Sussex').

In the history of the parish not the least interesting fact is its connexion with iron-founding. In 1653 "Norsham" (compare the modern pronunciation) is mentioned as having made guns and shot in the late wars. Naturally it played its part in the "free trade" of smuggling times. Mr. E. V. Lucas ('Highways and Byways in Sussex') states that in 1822 a Danish vessel was found in a field at Northiam, that had probably sunk in the ninth century in some waterway which is now land. Mr. Frewen, on the authority of a pamphlet published in 1822, states that Maytham, on the other side of the Rother, and in Kent, was the place of the ship's burial in 10 feet of mud.

The predecessors of the Frewens at Brickwall were the descendants of Thomas White, the family owning the property for nearly 200 years. In 1666 Stephen Frewen, Alderman of the City of London and Master of the Skinners' Company, bought Brickwall with 652 adjoining acres. "All the Frewen owners of Brickwall have left their portraits hanging on the walls, and most of them included their wives in the series." The two best-known members of the family lived in the seventeenth century, and bore the Puritan names of Thankful and Accepted. A chapter is devoted to the latter worthy, who, despite his name, became a keen Royalist, and was outlawed by Cromwell, 1,000*l.* being set on his head. By "a mistake" he was described as "Stephen" Frewen, escaped, and filled the Archbishopric of York from 1660 to 1664. He bequeathed some 1,000*l.* out of his "temporal estate" to Magdalen College, Oxford, of which he had been President.

Extracts are given from the Northiam registers, which begin in 1558, and, like others, were most irregularly kept. The churchwardens' account-books apparently begin only in 1721; at any rate, no earlier ones are forthcoming. We quote one item: in 1752 "seven *slaves* with a pass to Arundel were relieved to the extent of 2*s.*" The iron furnaces in the parish of Brede have been supplanted by hop gardens.

With the book (well illustrated by photographic reproductions) we have only one fault to find. Latin inscriptions are quoted on pp. 5, 7, 96, and 98, and all four are unintelligible as they stand. They have not been translated, presumably because they have not been understood. The friendly help of a Latin scholar should have been secured. There are still, we hope, some to be found in the country, though we fear that many clergymen nowadays are hardly, as the Prayer-Book requires, "learned in the Latin Tongue."

The Manors of Suffolk. By W. A. Copinger. Vol. V. Illustrated. (Privately Printed.)—Dr. Copinger's rare industry has produced a fifth volume of his history of the manors of Suffolk, a series which has already been specially commended on more than one occasion in these columns. In this volume, of upwards of 300 folio pages, the history and devolution of the manors of the hundreds of Lothingland and Mutford, Plomesgate, and Risbridge are accurately set forth. To the account of each hundred are prefixed reproductions of the maps of Saxton (1576), Speed (1610), and Bowden (1777). Several of the more interesting manor houses are

illustrated, including those of Friston, Parham, Saxmundham, Denston, Thurston, Ousden, and Somerleyton. Of the last of these it is said:—

"The hall, which was built by the last Sir John Jernegan, who was living in 1579, is a fine old mansion, exhibiting a good specimen of the style of architecture used at the period of its erection, and conveying a just idea of the knightly residences of our ancestors."

This is a singular mistake, for not only does our own knowledge of the present substantial hall contradict these statements, but they are also easily refuted by the full-page picture of Somerleyton Hall which accompanies the letterpress. The present hall is in its main features more than two centuries later than Elizabethan days. The architect was John Thomas, the sculptor of statues in the new Houses of Parliament. Of the old hall only a few insignificant fragments remain.

The Indexes are most thorough and satisfactory

The Hooden Horse: an East Kent Christmas Custom. By Percy Maylam. (Privately Printed.)—Mr. Maylam has done well in bringing out a book on the rapidly disappearing Christmas custom of the Hooden Horse, once prevalent throughout the country parishes of East Kent. The collection of printed accounts of this interesting survival shows considerable industry, whilst the photographic illustrations of the actual Hooden Horse as now in use at Walmer, Deal, and Sarre are of value.

The custom consists in a band of Christmas mummers going the round of the farmsteads and other dwellings, under the name of "Hoodeners." The chief performers are the Waggoner, who cracks his whip and leads the Horse, whilst a third man, the Rider, endeavours to mount the restive, champing steed, and a fourth, termed Mollie, dressed as a woman, sweeps vigorously behind the horse with a broom. The party is generally increased by several others, variously disguised, playing musical instruments of the concertina or tambourine kind. The main feature of the performance, which distinguishes it from those of other Christmas mummers, is the horse, and the man who plays this part is *par excellence* the Hoodener, though the term is generally applied in the plural to the whole band. This Kentish horse differs entirely from the usual form of hobby-horse. It consists of a rudely carved and painted wooden horse's head, firmly fastened to a stout pole or staff about four feet in length.

"In connection with the head is a piece of stout sacking (or other material) in the shape of a sack. Under this sack-cloth the hoodener conceals himself, so that only his legs are seen; grasping with his hands the staff to which the head is fixed, he stoops down until the staff touches the ground, thus serving as a support. The lower jaw of the head works on a hinge, and attached to it is a leather lace or stout cord which the hoodener pulls repeatedly, bringing the lower jaw sharply into contact with the upper jaw, and as both upper and lower jaws are thickly studded with hobnails for teeth, the result is a loud snapping noise, supposed to represent the champing of a horse."

Mr. Maylam exercises much perverse ingenuity over the origin of this Kentish form of Christmas mumming, especially as to the etymology of its name. A good deal is cited connecting this Hooden Horse with the pagan worship of Woden, in the style of the almost exploded Grimm school of folklore, which was ready to find the roots of Teutonic mythology in every old-fashioned habit. Mr. Maylam himself is strongly possessed with the idea that the terms

Hooden and Hoodener are closely allied with Robin Hood, and he sees in the Kentish Mollie and her broom a prototype of Maid Marian! He is not a student of the Sherwood ballads, or he would know that Maid Marian only appears in the latest of the cycle. In fact, such names as Marian or Mollie would never have been used in the fourteenth or early fifteenth century, for the use of any form of the sacred name of Mary was up to that period considered profane. The thousands of Christian names of Englishwomen in the days of the poll taxes never reveal any instance of Mary. Nor is there, so far as we are aware, any traditional connexion of Robin Hood with Kent.

The surname Hood, in old days as at present, was far from uncommon, and was perhaps given in the first instance to one who wore a hood of unusual colour or eccentric shape. Is not the commonsense explanation of the Hooden Horse more probable than far-fetched ramblings about Woden or Robin Hood—namely, that it meant a horse's head with a hood or cover concealing the supposed body? Surely the judgment of the majority of modern scholars must be in favour of this natural solution. The possible, nay probable, connexion of this capering mumming horse with the time-honoured rampant horse, the county badge of Kent, and its historical origin, is another story.

OUR LIBRARY TABLE.

MR. FISHER UNWIN publishes a translation of M. P. B. Gheusi's *Gambetta: Life and Letters*, by Violette M. Montagu, the lady who translated the love-letters of Gambetta to Madame Léonie Léon. In reference to the title, there is no "Life" of Gambetta. His public life ran from 1868 to 1882, and of these fourteen years the eleven from September, 1870, to January, 1881, are alone important. The war, the dictatorship from the Palais Bourbon, and the "grand ministère" hardly figure in the translated volumes. But, if the Reinach volumes of speeches are read along with them, a truer history becomes available. Taken by itself, M. Gheusi's "Life" suggests an account of the Duke of Wellington which should omit the Peninsula, Waterloo, and English politics between 1819 and 1829. The translator's Preface is rhetorical, and there are other defects in her work, which, however, as a whole, may be recommended. A better index would render the volume more useful to students of Gambetta's career. Such entries as "Bourbaki, Charles," and "Bonaparte, Mathilde," neither of them based on the text, suggest misplaced ingenuity. The volume is valuable, as may be gathered from our long notice of the French original on May 1st, of last year, and since it is one to be read, and also to be kept for use, it would be worth improvement for a second edition.

MESSRS. HUTCHINSON & Co. publish *Louis XVIII.* by Mary F. Sanders, and are to be thanked for refusing to be deterred by the unheroic character of the Prince or the unpopularity of the Restoration period. The author has contrived to make a readable book by impartial treatment of unpromising material. Her history is to be commended as generally correct in spite of minor blemishes, such as geographical uncertainty. Lyons is confused with Lille in the account of the King's flight from Paris by Abbeville to Ghent in March, 1814; while the capital of Bohemia seems to be found to the north

of Warsaw, to judge from the form "Prague"—perhaps for another Praha. Such spellings as "Money," for the marshal, make us inclined to see carelessness rather than bad archæology in the uniform appearance of "Bourgoyne" for the eighteenth-century royal dukedom.

But these and similar slips no more detract from the interest of the volume than do renderings of quotations from the French by such "English" as "embarrassed walk" for the halting limp of the lame Talleyrand. When the King presided at Cabinets "our monarchical instincts," says M. de Vitrolles, "refused to qualify him as President." Louis XVIII. was well qualified to preside, but no one wished to call him by the style of "M. le Président," whatever his qualification. The author ought to have gone into the disputed question of the famous 'Memoirs of Louis XVIII. (1819).' We wish she had given among her illustrations that best of portraits, the presentation Gérard, of which a magnificent engraving exists purchasable for a mere song.

MR. AND MRS. SIDNEY WEBB carry as much weight in Poor Law questions as in the history of trade-unionism or Local Government, but in the first instance the matters treated are highly controversial. In *English Poor Law Policy* (Longmans & Co.) the authors nominally discuss, as is suggested by the title, the policy of the present and of the past. They are, however, the protagonists in a strongly backed attempt to "break up," or, it may be said, destroy, the very system which they here describe. This being so, it was to be expected that some at least of the chapters of their new book would raise those issues which have been the subject of fierce discussion since the appearance of the Majority and Minority Reports of the Commission of which Mrs. Webb was a prominent member. The concluding chapters of the new book deal first with the Majority and then with the Minority Report, and once more explain the points at issue between the two sections of the Commission. There must, in addition, be borne in mind the view represented by a memorandum signed by one official member of the Royal Commission, and not without powerful support from those who administer the existing system in the rural portions of England. In Ireland the proposed destruction of the Poor Law has not apparently yet come home to the electorate; and in Scotland (dealt with in an appendix to the present volume) the issues are different.

We have already expressed the conviction that it will not be possible for either school of reformers to compass a complete change of system in a single operation or in the life of a single Parliament. Those matters in which the majority and the minority agree are themselves far from having been accepted by the British public, and involve a startling shock to many deep-rooted feelings of the community. The reformers will have to select their point of attack, and to hope that, by showing prudent skill in the treatment either of the sick or of the children, they may persuade electors in the counties that they may be trusted in the more difficult problems presented by vagrancy and other social curses of the rural districts. The organization of Labour Exchanges, and the legislation required to carry out the transfer of the meritorious pauper from the rates to the care of the State will lighten their heavy task.

M. P. MILLET, the present representative in London of *Le Temps*, had for predecessor M. Raymond Recouly, whose impressions

of England now appear in book form through MM. Charpentier-Fasquelle, under the title *En Angleterre*. We heartily recommend these letters to our readers. In the number of *La Revue des Deux Mondes* for the 1st inst. the Comte d'Haussonville gives us 'Ten Days in England during the Elections.' The Conservative Académicien describes the public meetings to which he was taken by M. P. Millet, and gives his view of three ministers—Mr. Asquith, Mr. Lloyd George, and Mr. Churchill. The same experiences are related, in lighter fashion, by M. Recouly, whose pages stand the comparison, and whose judgments are not dissimilar. It may be noted that M. d'Haussonville explains "Le Canvassing," but admits total failure to translate the word.

THE fate of the impartial man awaits M. Amédée Britsch, whose book on the modern Greeks will be quoted on both sides in a bitter controversy, till the author comes to be detested alike by the Greeks and their detractors. The modest title of his little volume, published by MM. Plon-Nourrit, *La Jeune Athènes*, and even a more suggestive sub-title, *Une démocratie en Orient*, insufficiently reveal the moral to be drawn from the careful studies of M. Britsch, lately secretary and keeper of the records at the French School of Athens. Were it not that the Greeks are keenly sensitive to ridicule, and inclined to resent description of the weak sides of the dwarf kingdom in which their rivals may find ammunition, there would be no reason for Greek dislike of M. Britsch's chapters. He gives us the "untouched photograph" from which a Roty can construct a noble medal. The Greeks of the Greek capital will, we fear, be hurt by the warts and blotches. Their many friends in the outer world will be grateful to the author for keeping steadily in view the glory of the ideal by which the imperfections are redeemed.

The Royal Navy List (Witherby & Co.) for January presents the usual features. We have checked it at many points by following the names of individual officers, and have found its information accurate. The only criticism which we venture to offer concerns a matter of admitted difficulty. In the detailed list of ships of the Royal Navy "the numbers after the names of the ships denote the number of guns" of a certain calibre. It is easier to attack this method of differentiation for the absurdities which it must obviously present than to suggest an improvement or a substitute. Not only are there many ships of the Royal Navy to which no number of the kind can be allotted, but the numbers themselves illustrate the impossibility of basing real distinctions upon such a plan. The Dreadnought has ten guns which fulfil the required conditions, and many ships—of which a hundred could not engage the Dreadnought—possess a more respectable figure. It would be better, we think, to omit these numbers altogether. Although the 'Navy List' dates only from 1878, the record of numbers of guns—as though they mattered in themselves—seems to be a survival from a distant past.

Charles Dickens and his Friends. By W. Teignmouth Shore. Illustrated. (Cassell & Co.)—Mr. Shore tells us that "no attempt has been made in this rambling record to adopt any strict order as to dates," and the effect of his picture is in consequence somewhat blurred.

He has been at pains to accumulate a

mass of anecdote—the greater part at second hand—drawn principally from W. P. Frith's 'Reminiscences,' 'Leaves from a Life' and of course Forster's 'Life' of Dickens. A host of more or less known names of the period is to be found in these pages; and there are numerous illustrations of genuine interest, though we observe in passing that the first Lord Lytton was never Earl of Lytton, as the title here affixed to his portrait would suggest.

In his laudable anxiety to omit nothing that may be of interest, Mr. Shore has been led to include much that could well have been spared. Thus at the conclusion of the narrative—not greatly humorous in itself—of a certain dinner at Augustus Egg's, wherein the host makes mildly witty reference to the peculiarities of his cook, to whom Dickens wished to propose a vote of thanks, we get the following: "Lemon topped this with a serio-comic story of a ferocious cook of a friend of his with whom he had a terrific encounter." Unless further exposition of the "encounter" had been forthcoming, the circumstance need surely not have been chronicled. The truth is that jests which are diverting enough when discussed amongst friends and intimates are apt to lose their savour when administered to the outer world.

Mr. Shore has also his moments of inconsequence. Of Mark Lemon he writes that his "Jewish descent may be gathered from his Christian name"—a mode of reasoning which would apply with equal cogency to Mark Antony or Mark Tapley.

As a devout Dickensian Mr. Shore is not quite consistent in his attitude. The passage in 'Edwin Drood' which compares Mr. Crisparkle to "the highly popular lamb who has so long and unresistingly been led to the slaughter" is, on grounds of taste, indefensible; the prudent Forster, we believe, makes no allusion to it, yet it is defended by Mr. Shore, who remarks that "Dickens very rightly expressed amazement that any one could attach a Scriptural reference to the passage," and goes on to quote from Dickens's own disclaimer, which is altogether wide of the mark. On the other hand, we find him frankly adopting the language of the enemy. "Dickens," he says, "was a humorist, thank Heaven for it; as with Sterne, his pathos too often becomes bathos."

At times Mr. Shore is gratuitously mystifying. We are told, for example, that "when writing 'Nicholas Nickleby' he" (Dickens) "says in a letter to Forster, 'Nancy is no more.'" The fact that 'Nicholas Nickleby' and 'Oliver Twist' progressed more or less side by side should be well known to students of Dickens, but the words quoted cannot fail to bewilder the multitude unacquainted with bibliographical details. Again, from this volume it would appear that the master's "differences of opinion with the clergymen of the Church of England were so keen" as to make him cast in his lot permanently with the Little Portland Street Unitarian Chapel, presided over by the Rev. Edward Tagart, whereas Forster expressly states that this was not the case. The book is indeed a "rambling record," loose alike in style and construction; and it has no Index.

Keats: Poems published in 1820. Edited, with Introduction and Notes, by M. Robertson. (Oxford, Clarendon Press.)—Though we welcome the latest addition to that excellent series of cheap reprints which is issuing from the Clarendon Press, we are puzzled as to the class of readers for which it is intended. A reprint of the 1820 poems would appeal, we should have supposed,

only to the literary connoisseur or the student; but the nicely written Introduction to them is obviously addressed to the fifth-form boy. No reader, we believe, so fastidious as to desire these poems in a separate volume, or so scholarly as to relish the peculiar flavour of a page-for-page and line-for-line reprint, will find in this little essay one idea, suggestion, or fact with which he is not already familiar. The fifth-form boy, on the other hand, who might profit by the sensible notes, will naturally prefer a complete edition of the poems.

The Clarendon Press, however, probably knows its own business. Certainly, we hope purchasers will be found for a worthy reprint of what is, perhaps, the most enchanting volume of verses ever published in England.

Easy French Cookery. By Auguste Mario. Illustrated. (Cassell & Co.)—Now that the resources of the modern *cuisine*, even of the least pretentious scope, are much enlarged, and the general taste far more catholic than in the comparatively recent past, it is interesting to note the steady increase of books that bear upon this always important subject, and the different points of view taken by their various authors. It is of interest also to recall how, not so very many years since, the consumers of certain commonplaces of diet at the present day, such as tomatoes and bananas, were regarded as enterprising, almost daring, innovators; while the excellent uses of French cookery were held in suspicious contempt by the majority. For the latter the over-elaboration of recipes may have been partly responsible, together with unsolved linguistic difficulties. For these reasons the volume under notice, the work of a famous chef, which contains over three hundred recipes from its author's notebook, translated into succinct and simple terms, should prove of value alike to the experienced and the inexperienced housewife. There is much to be learnt on the art of Brillat Savarin from these lucid, pleasantly printed pages, together with many useful hints on the choice of provisions and other culinary subjects. The only omission we note is the lack of certain essential details concerning the preparation of that excellent bivalve, the mussel.

MESSRS. MITCHELL & Co.'s *Newspaper Press Directory* for 1910 records that no startling changes took place in the British newspaper world during 1909. Perhaps the most notable amalgamation was the merging of the old-established Liberal organ *The Bristol Mercury* (and its offshoots *The Bristol Echo* and *The Bristol Weekly Mercury*) in the Unionist *Bristol Times and Mirror*. The year was, however, marked by the assembling of the first Imperial Press Conference, of which Lord Burnham was president. An article on the Conference is contributed by its secretary, Mr. Harry E. Brittain. The deaths during the year included E. E. Peacock of *The Morning Post* and Frederick Greenwood, the first editor of *The Pall Mall Gazette*.

Important sections of the 'Directory' are those devoted to 'The Press of Greater Britain' as well as to 'Foreign Newspapers.' The entire contents of the volume show the usual accuracy, and clear type and good paper render it a pleasure to consult its pages.

The Japan Magazine: a Representative Monthly of Things Japanese, comes to us from Tokyo, and resembles in appearance

and get-up *The Strand Magazine*. It has a number of interesting and really informative articles on Japan as well as some pretty translations of the short poems of the country. The Marquis Inouye writes 'Reminiscences of Ito,' which show well the resolute courage of those two former intimates; and there is an interesting account of student life in Tokyo.

DAWN AFTER NIGHT.

WHAT is this that I find? when was it born?
O Goddess Venus of the Crescent Horn!
Here it lies beside me, I who am wild,
Even as a living or a dead child.
I am afraid to touch it, it is sweet
From its little head to its little feet.
This is the dawn, I have slept all the night,
And here I awake by such a lovely sight
As never was seen before on the earth:
Venus Goddess, tell me, when was its birth?
Do I not hear thy voice out of the sky
In a sweet answer unto me reply?
'Thou art mine own because thou art so wild;
'Tis my little Eros who is thy child.'

ARTHUR SYMONS.

TRANSACTIONS OF THE ROYAL HISTORICAL SOCIETY.

THE current volume of this Society's *Transactions* (Third Series, vol. iii.) contains several notable papers, including the proceedings in connexion with the Chatham Commemoration in November, 1908, when interesting addresses were delivered by Mr. Frederic Harrison and Mr. Julian Corbett. A remarkable paper by Prof. C. H. Firth on 'Later Tudor Ballads' suggests a new method of utilizing this contemporary historical source for which teachers of history should be duly grateful. The paper in question is profusely illustrated by excerpts from ballads relating to various historical incidents of the period under discussion, and forms a sequel to the paper on 'Early Tudor Ballads' read by Prof. Firth before the same Society in 1907. A stirring ballad of 1600, entitled 'Newes from Flaunders,' is given in an appendix.

Another valuable paper is contributed by Mr. C. L. Kingsford on the exploits of Sir Otho de Grandison, statesman and friend of King Edward I., and for all that somewhat of a knight-errant. The story of his life is closely connected with the last Crusade in which an English king was engaged, as well as with the government of Wales, Gascony, and the Channel Islands in this period. Sir Otho was also in much request as a diplomatic agent, and his relationship with numerous continental families, given by Mr. Kingsford in great detail, is instructive. It is certainly remarkable that a complete biography of this mediæval statesman has not hitherto been compiled, and Mr. Kingsford deserves great credit for his lucid and scholarly monograph.

The remaining papers contained in this volume all possess the merit of original research, and will form a welcome addition to our still meagre historical information on certain subjects. This is notably the case in respect of the papers by Miss de Alberti and Miss Chapman on the archives of the Spanish Inquisition in the Canaries, and by the Rev. C. E. Pike on the *Regium Donum* of 1672. The essay by Mr. Temperley on the 'War of Jenkins' Ear' is exhaustive, and probably represents the last word that may be usefully said upon that episode of Walpole's administration.

'HOMER AND THE ILIAD.'

St. Andrews, February 7, 1910.

MISS STAWELL has given the analysis which Mr. Andrew Lang desires in his letter in your issue of the 29th ult. She states results for only 'Iliad' XXIII. and XXIV., but those for the other *Odyssean* books, IX. and X., can be obtained from her table on pp. 98 ff. of her work and Appendix C. From these I have made a rough count for Books IX. and X., and find that out of 28 usages which are said to be "*Odyssean*," IX. has instances of only 8, and X. of only 5. There is not much in this; there is still less when we observe that some of the books of the 'Iliad' which are not impugned as "*Odyssean*" keep IX. and X. in countenance by also providing instances of these "*Odyssean*" usages. I do not include the article in the above enumeration, but it is abundantly clear, from Miss Stawell's exhaustive discussion of that part of speech in her Appendix C, that there is no difference worth dwelling on between the "*Odyssean*" books of the 'Iliad' and the rest, or between the 'Iliad' and the 'Odyssey.' As to versification, Monro's own statements quoted by Miss Stawell show that if XXIII. and XXIV. have an "*Odyssean*" taint, IX. and X. do not share it.

Miss Stawell deserves the best thanks of all who are interested in the Homeric Question for taking the first step towards finally disposing of this "*Odyssean*" myth. It seems to be nothing more.

A. SHEWAN.

VIRGINIA AN ISLAND?

Eathwaite Mount, Hawkhead.

READERS of 'The Virginians' may remember how Sir Miles Warrington imagined Virginia to be an island (chap. xlv.), and how he conjectured that Madam Esmond took the spirit out of his brother "when she got him in her island. Virginia is an island. Ain't it an island?" (chap. xlii.).

I find among the Colonial Papers preserved at the Public Record Office a letter from William Popple, Secretary to the Board of Trade in 1700, to Josias Burchett, Secretary to the Admiralty, calling his attention to "some verbal slips" in the forms proposed by the Admiralty for the obtaining of passes by ships engaged in the Plantation Trade. And amongst these slips he mentions that "Virginia is called an island" (Board of Trade, Plantations General, 35, p. 269). This may be merely a coincidence of fact and fancy. Or is it not, perhaps, more probable that this slip caused amusement at the time and was related as a good story by a subsequent generation? There was at that time at least one humorist who was not likely to let pass so good an opportunity for a jest; for Mat. Prior joined the Board of Trade within a month of the occurrence (July 11th, 1700), succeeding to the place rendered vacant by the retirement of the philosopher-statesman John Locke. If this were so, Thackeray might well have heard the story, or read of it in some memoir of the day. In either case, his humour is justified by history to the letter.

Cecil Headlam.

DR. JOHNSON AND CHARLES JENNENS.

DR. W. H. GRATTAN FLOOD, in his letter in *The Athenæum* of November 27th last respecting Mr. Sydney Herbert's article on Dr. Johnson and Charles Jennens, properly remarked that Jennens "did not pronounce it 'The Messiah' a failure." Mr. Sydney Herbert, in his reply which appeared in *The Athenæum* of the 5th inst., says: "If Dr. Flood thinks Jennens's criticism had reference only to 'The Messiah' libretto, why did 'Solyman' condemn his own work?" Of course Dr. Flood thought so, because it is perfectly clear that Jennens in the letter quoted was referring solely to 'The Messiah.' But even 'Solyman' does not condemn his part in it, for in that same letter he says: "I shall show you a collection I gave Handel, call'd 'Messiah,' which I value highly." And once more Mr. Herbert quotes the extraordinary statement in the 'Dictionary of National Biography' which names Jennens as "the writer of the words of Handel's 'Messiah.'"

J. S. SHEDLOCK.

SALES.

On Wednesday, the 9th inst., Messrs. Sotheby, Wilkinson & Hodge sold the library of the late Rev. Dr. J. Duncan Craig. The following were the highest prices realized: Poems to the Memory of this Incomparable Poet (Edmund Waller), 1688; The Petitioning Comet, and other tracts, 10l. Biblia en Lengua Española, estampada en Ferrara, 1553, the second issue of the first Spanish Bible, 30l. (this was the Sunderland copy, and contained the 'Tabla de las Haphtaroth de todo el año,' which is usually wanting). The total for the sale was 306l. 11s. 6d.

On Monday last the same firm sold a collection of Americana, which included the following: Règlement de la Confrérie de l'Adoration perpétuelle du S. Sacrement, Montreal, 1776, 12l. 5s. Samuel de Champlain, Voyages, Paris, 1613, 11l. 11s. Gospel Order Revived, being an answer to a book lately set forth by the Rev. Mr. Increase Mather, New York, published by Bradford, 1700, 32l. 10s. W. Smith, History of the Province of New York from the First Discovery to the Year MDCCLXXII, 1757, 14l. 5s. George Fox and J. Burnyeat, A New England Fire-Brand Quenched, 1678, 16l. 10s. The total for the sale was 322l. 8s.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Arnott (Henry), Emmanuel, 1/
Brief meditations on the Passion of our Lord.
Catholicism on a Philosophical Basis, Vol. II., 5/
net.
Compiled by H. J. St. B. Cunliffe.
Confessions of a Clergyman, 2/6 net.
An attempt to relieve distressed faith by a
restatement of the Christian position in terms
acceptable to modern thought and knowledge.
Foakes-Jackson (Canon F. J.), The Biblical
History of the Hebrews, 6/ net.
Third edition, enlarged, with maps.
Ford (Harold), Sermons with Analyses for Ex-
temporaneous Preaching, 2/6 net.
With practical aids to their effective delivery.
Hall (Rev. Francis J.), Evolution and the Fall,
5/ net.
Lectures in which the author, an American
professor, presents the theory of evolution not
as necessarily antagonistic to Christian doctrine,
but as the best working hypothesis of the origin
of species.
Ingram (Bishop F. Winnington), Into the Fighting
Line, 3/6.

Savage (H. E.), The Gospel of the Kingdom; or,
The Sermon on the Mount considered in the
Light of Contemporary Jewish Thought and
Ideals, 10/6 net.

The author, the Dean of Lichfield, comes to
the conclusion that the Sermon as recorded by
St. Matthew, is a "single consecutive utterance,"
and, by comparing it with the contemporary
religious outlook of the Jews, attempts to
gather the original force of the message.

Fine Art and Archaeology.

British Numismatic Journal and Proceedings of
the British Numismatic Society, 1908, Vol. V.
Edited by W. J. Andrew, P. W. P. Carlyon-
Britton, and L. A. Lawrence.

Catalogue of the Earl of Radnor's Collection of
Pictures, by Helen Matilda, Countess of Radnor,
1/

New Edition, revised by W. Barclay Squire.
Essex Archaeological Society Transactions, Vol.
XI., Part III., 7/

Gray (Harold St. George), Second Interim Report
on the Excavations at Maumbury Rings,
Dorchester, 1909, 1/ net.

From Proceedings of the Dorset Natural
History and Antiquarian Field Club.

Markham (C. A.), The Low Side Windows of
Northamptonshire Churches. A pamphlet.

Poetry and Drama.

Auriger (O. C.), The Death of Maid McCrear, 1/
Coates (Florence Earle), Lyrics of Life, 81.25
Lamb (Charles and Mary), Tales from Shake-
speare, 6d. net.

MacCallum (M. W.) and Holme (E. R.), English
Narrative Poems from the Renaissance, 5/.

The authors aim at illustrating in an attrac-
tive way special aspects of the genius of certain
typical poets and successive phases of English
literature.

Mask (The), January.

A quarterly journal of the art of the theatre.
Ramsay (F. E.), Christ's Sorrow and Christ's
Joy: Poems, 2/6 net.

Rennett (Hugo Albert), The Spanish Stage in the
Time of Lope de Vega.

Rock (Madeleine Caron), A Legacy, and other
Poems.

Tiffany (Esther Brown), The Tocsin.

A drama of the Renaissance.

Music.

Music in London, 6d. net.

Impressions of a stranger, printed with a
view to American use.

Bibliography.

Folkard (Henry Tennyson), Scotland and the
Scots.

A list of books relating to Scotland and the
Scots preserved in the reference department
of the Wigan Free Public Library.

Library, January, 3/ net.

Political Economy.

Peabody (F. Greenwood), The Approach to the
Social Question, 5/ net.

An introduction to the study of social ethics.

History and Biography.

Anderson (J. H.), American Civil War, 3/6 net.

Describes the operations in the Eastern
Theatre from the commencement of hostilities
to May 5, 1863, and in the Shenandoah Valley
from April, 1861, to June, 1862.

Diaries of Three Surgeons of Patna, 1763.

Edited by Walter K. Firminger for the
Calcutta Historical Society.

Dunn (James), From Coal-Mine Upwards; or,
Seventy Years of an Eventful Life, 2/.

With numerous illustrations.

Fitzgerald (Percy), Samuel Foote: a Biography,
12/6 net.

Gosling (W. G.), Labrador, its Discovery, Explora-
tion, and Development, 21/ net.

Holdich (Col. Sir Thomas), The Gates of India,
10/ net.

An historical narrative, with maps.

Jewish Historical Society of England: An Ad-
vance Fascicle of Transactions, Vol. VII.

Kelly (Charles H.), Memories, 3/6 net.

The autobiography of a Methodist minister.

Liddell (H. A.), Oxfordshire, 2/6 net.

With 70 illustrations. One of the Oxford
County Histories.

Paullin (Charles Oscar), Commodore John
Rodgers, Captain, Commodore, and Senior
Officer of the American Navy, 1773-1838,
84 net.

A biography with illustrations.

Rawlinson (H. G.), Bactria from the Earliest
Times to the Extinction of Bactrio-Greek Rule
in the Punjab, 5/

The Hare University Prize Essay, 1908.

Register of Freemen of the City of London in the
Reigns of Henry VIII. and Edward VI.

Translated from the Latin of Egerton MS.
2408, and edited, with an introduction, and
index, by Charles Welch.

Selections from the State Papers of the Governors-
General of India: Warren Hastings, 2 vols.,
21/ net.

Edited by G. W. Forrest, with portraits and
maps.

Stone (G. Frederick), Bristol as It Was and as
It Is.

A record of fifty years of progress, with illus-
trations by S. J. Loxton, reprinted, with
additions, from *The Bristol Evening News*.

Geography and Travel.

Duncan (Sara Jeannette), A Social Departure,
1/ net.

A tale of how two ladies went round the
world by themselves, with 8 illustrations.

Harper (Charles G.), The 'Autocar' Road-Book:
Vol. I. England South of the Thames, 7/6 net.

Sports and Pastimes.

Madeira (Percy C.), Hunting in British East
Africa, 21/ net.

With a foreword by F. C. Selous, and 129
illustrations from photographs by the author.

Turrell (W. J.), Ancient Angling Authors, 3/6 net.

A study of angling literature with a view to
learning the date of introduction of the various
forms of tackle and methods of fishing. English
authors only are dealt with, and the extracts
given are both instructive and amusing.

Education.

Dewey (John), Educational Essays, 1/6 net.

Edited by J. J. Findlay.

Duckworth (J.) Classification and Research in
Schools, 6d.

Essays towards the solution of two present-
day problems in education.

Public Schools Year-Book, 1910, 3/6 net.

Edited by H. F. W. Deane and W. A. Evans.

Taylor (W. J.) A Syllabus of the History of
Education, 2/6

Philology.

Jusserand (J. J.), Piers Plowman, the Work of
One or of Five.

Reprinted from *Modern Philology* for Janu-
ary.

Weir (T. H.), Arabic Prose Composition, 6/ net.

School-Books.

Bendall (Herbert), Graduated Exercises in English
Composition for Class Use, 1/ net.

Bosworth (George F.), Narrative Geography
Readers, 2 Books, 1/ each.

With illustrations.

Cicero, Pro S. Roscio Amerino, 2/6

Edited by J. F. Stout in the University

Tutorial Series.

Hassall (Arthur), Modern England, 1832-1909, 1/
No. VII. of the Oxford Manuals of English
History.

Hutchinson (M. F.), When did You last see your
Father? and Just Eighteen, 4d.

Two historical dialogues for girls.

Lamartine (A. de), Le Tailleur de Pierres de Saint-
Point, 2/6

Edited by William Robertson in the Oxford

Modern French Series.

Mort (Frederick), An Elementary Practical Geo-
graphy for Middle Forms, 2/

Phillips' Model Geography: British Isles and Out-
lines of Geography, 6d. each.

With maps and illustrations.

Phillips (George), Half-Hours with Shakespeare,
1/6 net.

An introduction to the study of Shakespeare's
plays, for the use of junior pupils.

Sand (George), François le Champi, 2/6 net.

Edited by Alfred Mercier in the Oxford

Higher French Series.

Theuriet's L'Abbé Daniel, 8d.

Edited by James P. Park in Blackie's Longer

French Texts, with notes and phrase-list,

exercises, and vocabulary.

Thouaille (Albert) and Nonnenmacher (E.), A
Primer of Colloquial German, 2/6

Based on the principles of Gouin's Series

Method, and forms part of Phillips' Modern

Language Series.

Yonge (Charlotte M.), The Lances of Lynwood, 1/
One of Blackie's School and Home Library.

Science.

American Journal of Mathematics, January.

Archives of the Roentgen Ray, February.

A review of physical therapeutics.

Barnard (Harold Leslie), Contributions to Ab-
dominal Surgery, 15/ net.

Edited by James Sherren.

Buckley (J. P.), *Modern Dental Materia Medica*, Pharmacology, and Therapeutics, 10/6 net.
Haig (Harold A.), *The Plant Cell: its Modifications and Vital Processes*, 6/ net.
A manual for students.

Hicks (W. M.) *A Critical Study of Spectral Series: Part I. The Alkalies H and He*, 2/6 net.
Kelynnack (T. N.), *Scandinavian Winter Health Resorts*, 1/ net.

The substance of this handbook originally appeared as a series of articles in *The Lancet*.
Lamb (Horace), *The Dynamical Theory of Sound*, 12/6 net.

Locomotive Committee on Standard Locomotives for Indian Railways, Third Report, 21/ net.
Engineering Standards Committee, No. 50.

Long (Harold C.) and Percival (John), *Common Weeds of the Farm and Garden*, 6/ net.
With 106 illustrations.

Mathematical Papers for Admission into the Royal Military Academy and the Royal Military College for the Years 1900-9, 6/ net.
Edited by E. J. Brooksmith and R. M. Milne.

Sargent (Percy) and Russell (Alfred E.), *Emergencies of General Practice*, 15/ net.
One of the Oxford Medical Publications.

Sexton (A. Humboldt), *Fuel and Refractory Materials*, 5/ net.

Skinner (Walter R.), *The Mining Manual*, 1910, 15/ net.

Supplee (Henry Harrison), *The Gas Turbine: Progress in the Design and Construction of Turbines operated by Gases of Combustion*, 12/6 net.

Titchener (Edward Bradford), *Lectures on the Experimental Psychology of the Thought-Processes*, 5/ net.

Juvenile Books.

Stories Old and New: King Arthur and His Knights, The Knights of Charlemagne, Stories from Grimm, and Tales of an Old Yew Tree by Hugh Laurence, 9d. each.

Fiction.

Allerton (Mark), *Such and Such Things*, 6/ net.
The hero is the ambitious son of a small Glasgow draper, a Calvinist with commercial instincts, and comes to London to make his fortune.

Bacon (Josephine Daskam), *The Biography of a Boy*, 6/ net.

An American story dealing with a young married couple and their boy Martin, with 14 illustrations by Rose O'Neill.

Barker (James), *The Cardinal's Page*, 2/ net.
Popular edition of this historical romance.

Calthrop (Dion Clayton), *Tinsel and Gold*, 6/ net.
A story of the open air.

Chambers (Robert W.), *The Danger Mark*, 6/ net.
Deals with modern society and the careers of a brother and sister who inherit a vast fortune, with illustrations by A. B. Wenzell.

Chatterton (G. G.), *The Girl with the Odds against Her*, 6/ net.

The story of an orphan who has to take to dancing for a living, but preserves her good character through all vicissitudes.

Coke (Desmond), *Beauty for Ashes*, 6/ net.
A comedy of caste.

Creswick (Paul), *Honesty's Garden*, 6/ net.
A love idyll thickly sown with sentiment.

Deakin (Dorothea), *The Goddess Girl*, 6/ net.
A story of a country estate where a Socialist landlord disappears, and a mysterious gardener falls in love with the parson's daughter.

Düring (Stella M.), *The End of the Rainbow*, 6/ net.
A story tracing a young girl's striving for a fuller life, and the contrast between her narrow home and the social and religious world which she explores.

Gerard (Dorothea), *The Grass Widow*, 6/ net.
Unravels a plot with scenes in London, Switzerland, Russia, and Paris.

Gissing (George), *Born in Exile*, 7d. net.
New edition.

Gull (C. Ranger), *The Reins of Chance*, 6/ net.
A tale dealing with Casino gambling.

Jenkinson (Emily), *Silverwood*, 6/ net.
What Mr. Hardy has done for the people of Wessex, Miss Jenkinson aims at doing for the Northern Dalesmen.

Lowndes (Mrs. Belloc), *When No Man Pursueth*, 6/ net.
Relates a poison mystery in an English village.

Marsh (Richard), *Live Men's Shoes*, 6/ net.
A story of love, mystery, and an amazing marriage.

Phillipotts (Eden), *The Thief of Virtue*, 6/ net.
The scene of the novel is again on Dartmoor, and the central character is a man of untutored, but generous instincts.

Raine (Allen), *Under the Thatch*, 6/ net.

The action of the story takes place partly under the thatch of a rustic mill and partly in an old country house, where the heroine commits a crime which afterwards brings its inevitable consequences.

Sedgwick (Anne D.), *Franklin Kane*, 6/ net.

A story of two men and two women, American and English, the threads of whose lives become interwoven owing to a chance meeting at an hotel.

Sheepshanks (Richard), *Hector and Achilles*, 5/ net.

A tale of Troy, rendered into English after Homer, with 6 illustrations.

Truscott (Parry), *The Question*, 6/ net.

Deals with the question of a struggle between love and art.

Waller (Mary E.), *A Year out of Life*, 6/ net.

Relates an American literary lady's love-affairs.

Warden (Florence), *When the Devil Drives*, 6/ net.

The story of a gang of criminals. Illustrated.

Weale (B. L. Putnam), *The Human Cobweb*, 6/ net.

A romance of old Peking.

Zuccoli (Luciano), *Light-Fingered Gentry*.

A volume of 11 short stories, from the Italian by Winifred Heaton.

General Literature.

Brazilian Year-Book, 1909, 21/ net.

Cornford (L. Cope), *London Pride and London Shame*, 6/ net.

Some of these sketches are reproduced from newspapers.

Diary of an English Girl, 6/ net.

Empire Gazette, No. 1, February, 3d.

Keeling (Frederic), *The Labour Exchange in relation to Boy and Girl Labour*, 6d. net.

Kennedy (Bart), *The German Danger*, 6d. net.

A series of articles on life in Germany, in which the author declares his belief that liberty is too high a price to pay for prosperity and security, and that "conscription is a curse."

Newspaper Press Directory, 1910, 2/ net.

Patton (William G.), *Guide to Commercial Correspondence and Office Routine*, 1/ net.

Seth (Madan Mohan), *The Arya Samaj a Political Body*, 4 annas.

An open letter to His Majesty's Secretary of State for India, with a foreword by Mahatma Munshi Ram.

Skinner (Thomas), *Directory of Directors*, 1910, 15/ net.

Stewart (Bertrand), *Active Service Pocket-Book*, 4/ net.

Fourth edition, enlarged.

Stree Bodhe and Social Progress in India, by Sir G. Birdwood, Mrs. Sarah A. Tooley, and others.

A volume commemorative of woman's progress under British rule in India.

Whitmore (Clara H.), *Woman's Work in English Fiction: from the Restoration to the Mid-Victorian Period*, 5/ net.

FOREIGN.

Fine Art and Archaeology.

Peyre (R.), *La Céramique française: Faïences, Porcelaines, Biscuits, Grès*, 3fr. 50.

In the Bibliothèque des Arts appliqués aux Métiers.

Drama.

Legrand (P. E.), *Daos: Tableau de la Comédie grecque pendant la Période dite Nouvelle*, 15fr.

Philosophy.

Gaillard (G.), *Nobilisme: Essai sur les Fondements de la Culture*.

Gennep (A. van), *La Formation des Légendes*, 3fr. 50.

Part of the Bibliothèque de Philosophie Scientifique.

History and Biography.

Pailhès (G.), *La Duchesse de Duras et Chateaubriand*, 7fr. 50.

Villiers (Baron M. de), *Histoire des Clubs de Femmes et des Légions d'Amazones (1793, 1848, 1871)*, 7fr. 50.

Weil (M. H.), *Joachim Murat: Vol. V. La dernière Année de Règne*, 10fr.

This completes the work.

Fiction.

Yver (Colette), *Les Dames du Palais*, 3fr. 50.

This novel has been appearing in the *Revue de Paris*.

* * All books received at the Office up till Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MESSRS LONGMAN hope to publish Mr. Alfred Gathorne - Hardy's life of his father, the first Earl of Cranbrook, early in March. The book is based on Lord Cranbrook's diaries, regularly kept between 1840 and 1906. Several letters of Queen Victoria, as well as accounts of interviews between her and Lord Cranbrook, are included; also letters of the late Lord Salisbury, Lord Beaconsfield, and other distinguished statesmen, dead and living.

MR. UNWIN will publish soon a volume on 'Two Representative Tribes of Queensland,' by Mr. John Matthew, author of 'Eaglehawk and Crow.' It deals mainly with two tribes, the Kabi and the Wakka, inhabiting regions on the south-east coast of Queensland; but it also contains an inquiry concerning the origin of the Australian race. An introduction is contributed by Prof. A. H. Keane.

THE March *Blackwood* will contain an article on 'National Life or National Death,' by the author of 'The Development of Germany,' which appeared in the January number. Other articles are 'My First Hunt,' by a Sailor; 'The Lighter Side of my Official Life,' by Sir Robert Anderson, which gives his reminiscences of work at Scotland Yard; 'Sir Robert Calder'; a short story entitled 'This is Tommy,' by R. E. Vernede; and a sketch, 'As It Might Be,' which pictures India after the departure of the British.

MR. HEINEMANN will bring out next week 'In the Wake of the Green Banner,' a romance of adventure by Mr. Eugene Paul Metour, who describes the escape of three Europeans from Morocco after a massacre of foreigners.

MR. HEINEMANN will publish also next week a collection of the chief addresses of President Taft. The book is entitled 'Political Issues and Outlooks,' and deals with a large number of subjects.

MR. G. K. CHESTERTON's new novel, 'The Ball and the Cross,' will be published next Friday by Messrs. Wells Gardner & Co.

EARLY in March the same firm will publish 'The Life and Times of Mrs. Sherwood,' edited by Mr. F. J. Harvey Darton, a volume of memoirs concerning life in England, France, and India between 1775 and 1851.

THE first publication of the Adelphi Press (a new firm which has been started for the issue of limited editions of works of poetry and belles-lettres) will be 'Thirty-Six Poems,' a new volume by Mr. James Elroy Flecker.

MESSRS. JACK are publishing a new edition of Shakespeare fully annotated, in pocket volumes at a popular price.

The series will consist of forty-two volumes, and will be called "The Ariel Shakespeare." The editor is Prof. H. N. Hudson.

THE DIARY OF PRESIDENT JAMES POLK (1845-9) is to be published for the first time during the coming spring. It is printed from the original manuscript belonging to the Chicago Historical Society, and will be edited by Prof. Milo Quaife of the Lewis Institute of Technology.

OXFORD is to have a Wykeham Professor of Ancient History, who will deal mainly with the history of Greece and the Greek lands. *The Oxford Magazine* of last week hopes that the electors "will take a wide view of the duties of the Chair." Perhaps a pretty turn for newspaper controversy is regarded as essential.

AMONG the fifty new volumes of "Everyman's Library" announced by Messrs. Dent, we notice Adam Smith's 'Wealth of Nations,' 2 vols.; Florio's 'Montaigne,' 3 vols.; Balzac's 'Catherine de Medici'; Daudet's 'Tartarin of Tarascon' and 'Tartarin on the Alps'; Gibbon's 'Decline and Fall,' 3 vols., the first half of the book; 'A History of Bohemia,' by Count Lützow; 'King Edward VI.'s First and Second Prayer Book,' and 'A Biographical Dictionary of English Literature,' newly compiled by Mr. John W. Cousin, including English authors of repute.

THE COMMITTEE in charge of the arrangements for the proposed Lectureships in Scottish History and Literature in Glasgow University have decided to offer the appointment of Lecturer in Scottish History to Sir Herbert Maxwell, and of Lecturer in Scottish Literature to Dr. William Wallace.

THE BRONTË SOCIETY hold their sixteenth annual meeting to-day in Manchester. Dean Welldon is to give an address on 'The Brontë Family in relation to Manchester.'

MESSRS. JARROLD & SONS offer in open competition 100*l.* for a story either for boys or girls. The story must contain between 50,000 and 75,000 words. MSS. will be received up to May 16th.

The Tramp, a new sixpenny magazine "for lovers of the Open Road," will be published in March by the Adelphi Press, 11, Adam Street, Strand.

MR. F. C. EELES, with the sanction of Mr. W. Moir Bryce, proprietor of the old Service Book of Holyrood Abbey, has begun to transcribe the more important parts of the work, with a view to publication with notes and introduction. This Service Book was on view at the last Edinburgh Exhibition.

THE number of *The Bodleian* shortly due has an interesting note on Anatole France. At present *Monsieur France ne reçoit pas*, for she "who was the Master's

Inspiratrice for a quarter of a century, has recently passed away." To this same inspiration, it is said, Anatole France owed his knowledge of contemporary English letters, of Mr. Kipling and Mr. H. G. Wells.

THE success of Capt. René Daveluy's 'Étude sur la Stratégie navale,' published in 1905, and of his book on the lessons of the Russo-Japanese war of the following year, have induced the author to announce a work in three volumes under the general title 'L'Esprit de la Guerre navale.' But Parts I. and II. contain no new matter of importance. Part III. deals with 'L'Organisation des Forces.'

THE scene of Mrs. Atherton's new novel, 'Tower of Ivory,' which will be published shortly by Mr. Murray, is Munich. The woman who dominates the book is a great dramatic soprano.

THE choicer portion of the late Earl of Sheffield's library was dispersed by Messrs. Sotheby on November 4th and 5th, 1907, and included a good many scarce American tracts and books. The remaining portion, which the same firm will sell on March 1st and 2nd, is remarkable for old provincial and London newspapers, books, and tracts on trade and finance, and MSS. and books of Gibbon. The copy of 'The Decline and Fall of the Roman Empire,' 1777-8, is one specially prepared for presentation to the first Earl of Sheffield, and has an inscription in the author's autograph. The copy of Gibbon's 'Miscellaneous Works,' 1796, is the proof copy of the editor (Lord Sheffield), and interleaved with numerous additions and corrections. Of the various Gibbon MSS. the most important is his 'Pocket Diary' for 1776, with numerous entries.

THE warm friendship of Byron with Edward Noel Long and his association with Moore are brought out in an interesting way in a copy of Moore's 'Poetical Works of Thomas Little,' 1805, which Messrs. Hodgson will include in their sale next week. This was Long's copy at the time he was serving in the Guards, and it bears his autograph on the title-page, with the words "Olim Trin. Coll. nunc Col^m G^{da}." On the fly-leaf and inner cover are some verses transcribed in Byron's handwriting. They are signed and dated May 18th, 1806, and have some connexion, apparently, with his passion for Miss Chaworth.

THE eighth Vacation Term for Biblical Study will be held this year from July 23rd to August 15th at Somerville College, Oxford. The idea chosen for illustration is the presence of the Spirit in the Hebrew theocracy and the Christian Church. The inaugural lecture will be given by the Bishop of Oxford, and the Secretary of the scheme is Miss M. S. Dibdin, Nobles, Dormansland, East Grinstead.

MR. JAMES GLEN, of Lynedoch Crescent, Glasgow, has just acquired the "Howe" copy of the First Folio Shakespeare, one of

the few perfect copies remaining in this country. It is computed that only sixteen such examples are in the possession of private owners here, and this is the first one to find a home in Scotland.

A CORRESPONDENT points out that Dr. Whitley Stokes's Irish Library should have been described last week not as "bequeathed by him," but as given by his daughters.

The death in his sixty-fifth year is announced from Leipsic of Dr. Richard Wülker, for over thirty years Professor of the English Language and Literature at the University of that town, and Director of the English Seminary. He was the founder of the philological review *Anglia*, which has published much important work; and the author of a number of works, among them 'Kleine angelsächsische Dichtungen,' 'Geschichte der englischen Literatur von den ältesten Zeiten bis zur Gegenwart,' and 'Grundriss zur Geschichte der angelsächsischen Literatur.'

A NEW library bearing the name of Malate Sarda Sadan has just been founded at Benares. It is the gift of Rai Krishna Chand, a local resident, who wished thus to perpetuate his mother's memory. The building alone cost over a lakh of rupees, and it already contains a large collection of books and valuable MSS. Among the latter are some said to be over a thousand years old.

THE death is announced of Hans Jæger, a Norwegian author, who twenty-five years ago created a sensation by his novel 'Bohemian Life in Christiania,' for which he was condemned to two months in prison. His last work, 'The Bible of Anarchism,' was published a few months ago in Copenhagen.

A SATISFACTORY report of the News-vendors' Institution was given at the annual meeting on Tuesday last. The total investments amount to 33,170*l.*, and the "funded income" shows an increase of 40*l.*, while the expenses of management have decreased by 110*l.* The year's working has increased the funds by 881*l.* The executors of Lady Campbell Clarke have given 100*l.* from money at their disposal. Among the seven pensioners elected was one chargeable to the Royal Victoria Pension Fund, and one to the John Francis Memorial Fund. A previous pensioner had received at the time of his death over 500*l.* from this fund, though, through ill-health, he had been able to contribute during eight years only 2*l.*

WE note the issue of the following Government Publications: Report by Mr. Arthur Mahaffy on a Visit to the Gilbert and Ellice Islands, 1909 (1*d.*); and Official History of the Russo-Japanese War, Part IV., Liao-Yang (4*s.*). We have referred to other Parliamentary Papers under 'Science Gossip.'

SCIENCE

OUR LIBRARY TABLE.

The Natural History of British Game Birds. By J. G. Millais. Illustrated by the Author and A. Thorburn. (Longmans & Co.)—The sumptuous volume before us is a production of which the publishers may well be proud, and it will assuredly enhance the reputation of an author to whom naturalists and sportsmen are already indebted for more than one monumental work. Mr. Millais approaches his subject with a single-hearted devotion that goes far to command success. His first-hand knowledge is everywhere apparent, and he is at his best when he is breaking virgin soil. His minute and laborious investigations respecting the complicated plumage sequence of the grouse are an instance in point. Of the strange doings at the blackcocks' playing-ground and the courting display of the capercaillie he gives his own impressions as actually written on the spot. His closely reasoned conclusions on the vexed question of disease among game birds and the other causes that contribute to the decrease of stock deserve every attention. The letterpress throughout is exceptionally interesting, and so well arranged that for once the lack of an index is hardly felt. Never prolix, Mr. Millais writes *currente calamo* when occasion demands. Here and there a slipshod expression has escaped attention; on p. 2, for instance, we notice "the remains, too, of this bird are stated by Prof. Newton to be rare in caves, but that he has found relics...."

The illustrations are admirable, both the coloured plates of Mr. Thorburn, and Mr. Millais's equally beautiful work in the photogravures. In the case of both the atmospheric conditions have been rendered not only with delightful fidelity, but also with a delicacy which appears to have lost little in transmission. Indeed, Mr. Millais claims to have found a new process of colour-reproduction which is the nearest thing to perfection yet invented, and looking at his results we are inclined to agree with him.

Man and Nature on Tidal Waters. By Arthur H. Patterson. Illustrated. (Methuen & Co.)—There is "fine confused feeding" in this book. The author has already proved himself to have a naturalist's, sometimes a poet's, eye for the Broad and their denizens. He knows the speech and thought of the Norfolk smacksman, wherryman, coaster, shrimp, and poacher—plier under difficulties of many moribund industries. Perhaps he refers too often to his previous books to introduce such worthies, whose names without such reference are somewhat like "Stephen Sly and old John Naps of Greece." Yet many of his interlocutors are notable men of a strong type which is failing. "Pegleg" Gates, the old man-of-war's man, Ben the blind naturalist, and Laddie Woods, the life-boatman of Gorleston, are outstanding narrators. If we transcribe, it is only to attract the reader to a great number of similar stories. The chapter on guns and gunners includes the following reminiscence:—

"One chap now comes to mind who was a crack goose-shooter. He had a long old gun with a shank that weak and rickety he had to hold barrel and stock together with his left hand

while he pulled the trigger with his right. He used to work the Langley meshes (marshes) where geese used to come, walking an old dickey (donkey) and cart for a stalking-horse."

The results of using a grazing bullock for a similar purpose, and firing under its belly, we leave to imagination. Again:—

"I never told you, did I, how I once saw a funny bit of conversation between a hornpie (lapwing) and an old 'sally'? Oh yes, they can tell one another what 'a o'clock as well as you can tell me. I was up the North River one spring mornin' in the seventies, afore there was sich things as close seasons, and I see an old hare sittin' crouched on a rond. I pulled ashore to git a shot at her, but that there old hornpie (perhaps she'd got some eggs close by, but never mind that) she must act as a kind of watcher for the hare, and keeps on going around her and me too, squakin' for all she was worth. She reg'lar brushed agin the hare and roused her up, and so put the scare into pussy that she gathered herself together and off she bolted, runnin' over the bank, and disappeared. "All right," says I, "as long as you've gone and spilled my shot I'll do what I won't intending to do, I'll have you." And I shot Mrs. Hornpie there and then."

"And yer didn't feel conscience-smitten?" I queried.

"I don't know exactly what that is, but I didn't feel pertickler pleased. No, Mr. Patt'son, I ain't blit that way. I allers like to get my own back, come what may."

Besides "yarns" we have here much information on smelting, shrimp, and mackerel-fishing (a most precarious industry), while flounders, mullet, and mussels are declining in consequence of river pollution. But the prevailing note is of change, not for the better for the humbler natives. Shipbuilding in all its branches is extinct, the "gunners" and their kind almost so. The great herring trade is largely in the hands of Scotchmen. Stokers from Glasgow have superseded the native smacksmen. There are now few Yarmouth mariners. The smacksmen are in the work-house, and the beachmen are degenerate.

The Mineral Kingdom. By Dr. Reinhard Brauns. Translated, with Additions, by L. J. Spencer. Part VIII. Illustrated. (Williams & Norgate.)—This part is occupied mainly with a description of certain ores of iron, especially hematite and magnetite. The practical character of the work is well illustrated by the introduction of an outline of the metallurgy of iron and steel, a subject which would find no place in a book on pure mineralogy. Then, again, the mention of meteoric iron leads to an appendix on meteorites in general. The coloured plates accompanying the text continue to form a valuable feature of the work, and in addition there are representations on a bold scale of certain "optical interference figures," remarkably truthful, though lacking colour.

ROYAL CREMATIONS IN ISRAEL.

Was it customary to cremate, in the Homeric manner, the dead kings of Israel? The translators of our Authorized Version of the Bible, or whoever added the cross-references in the margins, were clearly of that opinion. The Philistines cut off the head of Saul, and fastened his body and the bodies of his sons to the walls of Bethshan, as Hector meant to fix the head of Patroclus on a spike of the palisade above the wall of Troy. Valiant Israelites stole away the royal corpses, burnt them, and buried the bones under a tree at Jabesh-Gilead (1 Samuel xxxi. 10-13). They built no cairn, which would have attracted attention: the tree

served to mark the spot. Now it was as easy to bury the bodies secretly as to burn the bodies and bury the bones. In Dr. Cheyne's 'Dictionary of the Bible' the word for "burn" here, and in Amos vi. 10, is said to be "a corruption of the text." Why, I know not.

In Jeremiah xxxiv. 5 King Zedekiah is told: "Thou shalt die in peace, and with the burnings of thy fathers." Here the Authorized Version refers us to the case of Saul, obviously supposing that Zedekiah, like Saul, was to be cremated. Jeremiah goes on to say that for Zedekiah, as for his "fathers, the former kings which were before thee, they shall burn [odours]." This need mean no more than fumigations as a regular part of the rite. But, being referred to 2 Chron. xxi. 19, we find that for Jehoram, who died when affairs were in a ruinous state, "his people made no burning, like the burning of his fathers"; nor was he buried with them. We are again referred to the case of Saul, and to that of Asa (2 Chron. xvi. 14). On his death "they laid him in the bed which was filled with sweet odours and divers kinds of spices prepared by the apothecaries' art: and they made a very great burning for him." It was odours that they were to burn for the dead Zedekiah; and in Asa's case, as he was in his bed or bier, and as it was "filled" with odorous substances, which were burnt, Asa must have been burnt with them. What was left of him (the bones, as in Homer) was buried "in his own sepulchres, which he had digged for himself in the city of David"—cave or shaft burial.

For the difficult text in Amos vi. 10, "A man's uncle shall take him up, and he that burneth him, to bring out the bones out of the house," various interpretations have been suggested. But to the mere ordinary reader of the Bible royal cremations are suggested by the texts concerning Saul and his sons, Jehoram, Asa, and Zedekiah. If this cannot be disproved, the rite of cremation is that of Homer, while the shadowy Sheol whence Samuel, like Teiresias, comes to prophesy answers to the Homeric Hades.

A. LANG.

THE ROTIFERS.

I WAS much struck with one portion of your summary last week of Mr. James Murray's paper before the Challenger Society. It was this (p. 194):—

"The Rotifers lived under normal conditions at anything between 60° and - 4° F.; they survived under experiment the temperatures of boiling water on the one hand, and on the other of a mixture of solid CO₂ and alcohol of about - 172° F."

What food for thought in those lines! And the direction my thoughts took on reading them was towards the possibilities of life in other worlds—some forms of life where temperature is no object. And if there is life, there is surely hope—hope of a form of human life adapted to its environment.

J. H. ELGIE, F.R.A.S.

SOCIETIES.

GEOLOGICAL.—Feb. 9.—Prof. W. J. Sollas, President, in the chair.—The Rev. J. B. Fowler, and Messrs. J. B. Hill, C. E. Maddock, and G. W. Tyrrell, were elected Fellows.—Dr. Douglas Mawson, Lecturer in Mineralogy in the University of Adelaide, South Australia, delivered a lecture entitled 'With Sir Ernest Shackleton in the Antarctic,' illustrated by lantern-slides.—Dr. Mawson exhibited and commented on certain specimens of rare minerals from the Broken Hill mining district, New South Wales.

ASIATIC.—Feb. 8.—Lord Reay, President, in the chair.—Dr. T. G. Pinches read a paper entitled 'Sennacherib's Campaigns in the North-West and his Work at Nineveh,' based mainly upon the new cylinder of that king lately acquired by the British Museum and published by the Trustees in December last. This text, which comprises 740 lines of writing on its eight faces or columns, gives, besides the campaigns of Sennacherib already well known, two which are only briefly referred to elsewhere—on the two bull-inscriptions and on a slab in the Imperial Ottoman Museum at Constantinople. Sennacherib states that in the eponymy of Sulmu-bēli, governor of Rimush, Kirua, prefect of the city of Ilubru, induced the people of the city Hilakku to revolt. He was also joined by the cities Ingrā and Tarsus, and they occupied the road of the land of Que (the Cilician road). The Assyrian king sent against them an army with all the needful warlike engines, and after an energetic siege the allied forces were defeated. The people of Hilakku were brought to Nineveh with the spoil of their city; and Kirua, having been taken prisoner, was flayed, probably alive. Ilubru was then peopled with captives which the Assyrians had taken in other lands, and a memorial of the Assyrian king's conquest was set up within it. This account is confirmed by the narrative of Polyhistor as quoted by Eusebius, but that historian is wrong in stating that Sennacherib took part in the campaign himself. There is also no reference to the modification of the name of Tarsus by Sennacherib, to which he refers.

The other additional campaign, which was against Til-Garimmu (generally identified with Togarmah), a city on the borders of Tubal, states that that city was razed to the ground after a similar vigorous siege to that of Ilubru; and the people, with their gods, were taken as spoil. Among the plunder of these expeditions, the military supplies are especially mentioned, and they were distributed among the military forces of Sennacherib's kingdom.

The longest section of this text, however, is that recording Sennacherib's work at Nineveh, in the walls of which it is supposed to have been found. Sennacherib enlarged and completely reconstructed the royal palace, and considerably extended the walls of the city, which were pierced with fifteen gates. The streets of the city were made wider and straighter, and the improved water-supply which he introduced for his own plantations enabled him to furnish water to a thousand farms in the neighbourhood of the city. The decorations of his new palace, which were very lavish, included adornments of gold, silver, costly stones, and scented woods. There were colossal bulls and lions (or lionesses) in alabaster, and some of them are supposed to have been gilt. A gateway in the Hittite style is especially mentioned, and is probably illustrated, in a great measure, by Prof. Garstang's discoveries at Sakje-Geuzi. Openings for light (2 windows) seem to have been made not only in the shrines of the palace, but also in the recesses of the chambers. Among the new trees which he introduced into his plantations are said to have been some bearing wool, identified by Mr. King, who first translated the text, with the cotton tree; whilst another produced oil, and may have been the olive. Another point of interest in this inscription is the casting of bronze, in which Sennacherib seems to have made improvements. The importance of this inscription is considerable, and shows Sennacherib in an entirely new light.

Illustrations of the text from the king's slabs in the British Museum were drawn on the blackboard, and the importance of his sculptures in connexion with his architectural records shown. The discussion (in which Dr. Hoey, Dr. Hagopian, Mr. Dyer Ball, Dr. Daiches, and the Rev. J. Tuckwell took part) included the question of the size of Nineveh, the title "king of the world," the cotton trees, the currency in use, the windows, and the Hittite gateway.

LINNEAN.—Feb. 3.—Dr. D. H. Scott, President, in the chair.—Dr. H. Drinkwater and Mr. Cyril Crossland were elected Fellows.

The discussion upon 'The Origin of the Vertebrates,' begun at the previous meeting, was resumed, the speakers being Dr. A. Smith Woodward, Prof. A. Dendy, Sir E. Ray Lankester, Dr. P. Chalmers Mitchell, Prof. J. Stanley Gardiner, and the Rev. T. R. R. Stebbing.—Dr. W. H. Gaskell (visitor), who had opened the discussion, then replied at length to various criticisms made upon his theory. A full report of the various speeches will be published in the *Proceedings* of the Society.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 8.—Mr. J. C. Inglis, President, in the chair.—The papers read were: 'Notes on the Sheffield Water Supply, and Statistics Relating Thereto,' by Mr. L. S. M. Marsh; and 'Statistical and Experimental Data on Filtration,' by Mr. W. R. Baldwin-Wiseman.

ANTHROPOLOGICAL INSTITUTE.—Feb. 8.—Mr. J. Gray, Treasurer, in the chair.—The election of the following Fellows was announced: Miss Burne, Miss Noel, Mr. A. Fuller, Mr. B. Haines, Mr. T. Hargreaves, the Rev. F. MacCormick, Dr. J. S. Mackintosh, and Prof. Elliott Smith.

Mr. A. L. Lewis read a paper on 'Some Dolmens of Peculiar Types in France and Elsewhere.' The author described several *allées couvertes* in the Department of the Oise, which have at one end an open portico or shrine with a round hole, eighteen inches in diameter, opening into the *allée*. He then sought to find the monuments most nearly resembling them, which appeared to be some of those in the provinces of Bohuslan and Västergötland in Sweden, described by Dr. Oscar Montelius. The "Giants' Graves" in Sardinia, recorded ninety years ago by Count de la Marmora, and recently by Dr. Duncan Mackenzie, had some points in common with them; but they also had special features of their own, and it did not appear to the author that there was any real connexion between the dolmens of the Oise and those of Sweden or Sardinia, as several other kinds of dolmens seemed to bar the way between them. His general conclusion was that the building of dolmens was not confined to one race and the building of circles to another, nor that there was any one race which originated or diffused both; but rather that megalithic construction was a phase of culture through which many races have passed, and which was developed in different ways, not only by separate races, but also, in very restricted areas, by different tribes, without regard to any racial differences between them.

Dr. J. Sinclair Holden read a paper on 'The existence of a Palaeolithic Bed beneath the glacial Boulder Clay in South-West Suffolk.' The implements were discovered in a well-sinking at a depth of 100 ft. in a seam of unrolled gravels beneath the blue boulder clay. The finding of these rude implements *in situ* beneath the glacial boulder clays is of considerable importance, as they are evidence of the existence of man on this old land surface probably long before the beginning of the glacial period. In the discussion, although doubt was expressed by some of the speakers as to the artificial character of the implements, the general opinion was that they were of human workmanship.

MATHEMATICAL.—Feb. 10.—Sir W. D. Niven, President, in the chair.—The following papers were communicated: 'Note on Double-Sixes of Lines,' by Mr. H. W. Richmond; and 'On the Diffraction of a Solitary Wave,' by Prof. H. Lamb. Dr. H. F. Baker made an informal communication in the form of three notes on the theory of functions: (1) 'On a Certain Logical Principle,' (2) 'On the Establishment of the Order of a Doubly-Periodic Function,' (3) 'Two Queries.'

MEETINGS NEXT WEEK.

- Mon.** Royal Academy, 4.—'Pierre Lesaut and Jean Goujon,' Prof. R. T. Blomfield.
- Bibliographical, 5.—'Daniel and the Emblem Literature,' Mr. G. R. Redgrave.
- Surveyors' Institution, 5.—'Land Banks and Small Holdings,' Mr. R. M. D. Sanders.
- Society of Arts, 8.—'The Petrol Motor,' Lecture III., Prof. W. Watson (Lancaster Lectures).
- Geographical, 8.30.—'Explorations in and around Lake Chad,' Capt. J. Tilho.
- Tues.** Royal Institution, 3.—'The Emotions and their Expression,' Lecture III., Prof. F. M. C.
- Institution of Civil Engineers, 3.—'The Hudson River Tunnels of the Hudson and Manhattan Railroad Company,' Mr. C. M. Jacobs.
- Anthropological Institute, 8.15.—'Notes on the Northern Albanians,' Miss M. E. Durham.
- Wed.** British Academy, 4.30.—'The Past Year's Discoveries in respect of Roman Britain,' Prof. F. J. Haverfield.
- Society of Literature, 5.—'Modern Features in an Ancient Author: Xenophon,' Mr. W. J. Courthope.
- British Numismatic, 8.—'Artistic Portraiture of our Stuart Monarchs on their Coins and Medals: Part II.—James II., Miss Helen Farquhar.
- Geological, 8.—'Metamorphism around the Ross of Mull Granite,' Mr. T. O. Rostworthy.
- Society of Arts, 8.—'Dry-Acetylene Welding,' Mr. H. S. Smith.
- Thurs.** Royal Institution, 3.—'Illumination, Natural and Artificial,' Lecture II., Prof. R. P. Thompson.
- Royal Academy, 4.—'French Sculpture in the Sixteenth Century,' Prof. R. T. Blomfield.
- Royal, 4.30.—'Colour-Blindness and the Trichromatic Theory of Colour-Vision,' Sir William Abney; 'Contributions to the Bio-chemistry of Growth: (a) The Total Nitrogen Metabolism of Rats bearing Malignant New Growths; (b) Distribution of Nitrogenous Substances in Tumour and Somatic Tissue,' Messrs. W. Cramer and H. Pringle; 'The Alcoholic Ferment of Yeast Juice: Part V. The Function of Phosphates in Alcoholic Fermentation,' Dr. A. Harden and Mr. W. J. Young, and other papers.

- Thurs.** Institution of Electrical Engineers, 8.—'Society of Antiquaries, 8.30.—'On the Use of the Deer-horn Pick in the Mining Operations of the Ancients,' Mr. Horace Sanders.
- Fri.** Physical, 3.—'Telephone Circuits,' Prof. J. Perry; 'On the Laws regarding the Direction of Thermo-electric Currents enunciated by M. Thomas,' Prof. C. H. Lees; 'A New Method of determining Thermal Conductivity,' Mr. H. R. Nettleton.
- Institution of Civil Engineers, 8.—'Irrigation Works,' Sir R. Hanbury Brown.
- Royal Institution, 9.—'Colours of Sea and Sky,' Lord Rayleigh.
- Sat.** Royal Institution, 3.—'Electric Waves and the Electro-magnetic Theory of Light,' Lecture III., Prof. Sir J. J. Thomson.

Science Gossip.

THE death, at the age of seventy-six, is announced from Berlin of Dr. Wilhelm Krause, Professor of Anatomy, and head of the laboratories of the Anatomical Institute of the University. A Hanoverian by birth, he studied at Göttingen, Berlin, Zurich, and Vienna, and in 1860 became professor at Göttingen. His university career suffered a brief interruption during the Franco-German War, in which he took part. In 1892 he went to Berlin, where he did excellent work in developing the department under his charge. His most important publication was a 'Handbuch der Anatomie des Menschen,' in which he had the co-operation of Profs. His and Waldeyer.

THE well-known statistician Dr. Franz Ritter von Juraschek, whose death at the age of sixty is reported from Vienna, was President of the Royal Statistische Zentralkommission. He was the editor of the familiar year-book 'Otto Hübners geographisch-statistische Tabellen aller Völker der Erde.' Among his works are 'Personal- und Realunion,' 'Uebersichten der Weltwirtschaft,' and 'Ortsgeimende und Ortschaft.'

THE ROYAL METEOROLOGICAL SOCIETY are holding a meeting next Wednesday in the Physical Laboratory of the University, Manchester. An 'Investigation of the Electrical State of the Upper Atmosphere made at the Howard Estate Observatory, Glossop,' by Dr. W. Makower, Mr. A. J. Makower, and Miss M. White, and two other papers, will be read.

At the monthly meeting of the Society of Antiquaries of Scotland, held in Edinburgh on Monday, Mr. J. W. Cursiter gave an account of the recent discovery of a stone cist of unusual type at Crantit, near Kirkwall. In its construction it bears a marked resemblance to one found at Newbigging, in the same neighbourhood, in 1855, having an empty upper cist above the cover of the lower cist, in which the burial took place.

AMONG Parliamentary Papers of interest we note the Annual Report for 1908 of the Chief Medical Officer of the Board of Education (84d.); Annual Report of the Local Government Board, Supplement containing the Report of the Medical Officer for 1908-9 (7s. 3d.); Gold Coast, Report on Forests, by Mr. H. N. Thompson, Conservator of Forests, Southern Nigeria (1s. 1d.); and Southern Nigeria, Report on the Results of the Mineral Survey, 1905-6, by Prof. Dunstan (2d.).

HALLEY'S COMET would probably become visible to the naked eye next week or the following, but for the increasing moonlight and the comet's unfavourable position, it being low down in the heavens after sunset, so that it will soon cease to be seen at all until it reappears in the early morning sky in April. Its position for Monday next will be R.A. 0h. 41m., N.P.D. 82° 5', moving slowly in a nearly western direction.

THE general announcement that the earth would, when nearest the comet on the 19th of May, pass in all probability through part of its tail, aroused amongst many ordinary people some of the ancient dread of those celestial visitants ("the menace of the universe"), transferring their fears from the head to the tail, supposed perhaps to contain noxious material, detrimental to life. Sir Robert Ball endeavoured to allay those fears, pointing out, in a letter to *The Times*, how often since the earth has been inhabited it must have passed through comets' tails without any ill consequence, and referring particularly to the recent case of the comet of 1861, when the earth undoubtedly passed through part of the tail on the 30th of June, without producing any perceptible effect, unless it were a peculiar glare which some thought they perceived, though it was not conspicuous.

On the approaching occasion of our encounter with the tail of Halley's Comet, we shall be at about the same distance from the comet itself as we were from that of 1861 on the 30th of June, i.e., about 14,000,000 miles. It may safely be concluded that at such a distance, even if there be any deleterious matter in the vaporized part of the comet, the driving off of which forms the tail, it will be so extremely diffused as to be entirely innocuous. Nor is there any reason, from the observations of the comet's spectrum, to suspect the existence of such matter; sodium, clearly indicated, is certainly an innocent substance, and gaseous particles of the kind found in comets exist at all times in small quantities in our own atmosphere.

PROF. FROST, Director of the Yerkes Observatory, states that on December 31st the spectrum of the comet showed that its light was largely due to the third cyanogen band. Mr. G. M. Searle of New York points out in the number of *Popular Astronomy* for the present month that it will make as close an approach to Venus on the 2nd of May as to the earth on the 19th of that month.

FINE ARTS

Rome. By Edward Hutton. With 16 Illustrations in Colour by Maxwell Armfield. (Methuen & Co.)

It is difficult to assign a proper place in the complex literature on the Eternal City to this latest volume. It is not strictly descriptive, chronological, historical, or artistic; it is a composition *sui generis*, dealing with the subject from the four points of view at the same time, and condensing into the brief space of 337 pages the author's views on ancient monuments, catacombs, churches, palaces, galleries, museums, fountains, villas, and the Campagna. Yet it is a pleasant and readable volume, written by one who has kept himself well in touch with the latest discoveries and literature, and who leads his reader from place to place, from sight to sight, in an interesting and companionable way, without attempting to crowd into his head technicalities and details, which are liable only to spoil the effect

of the whole. The author, whose 'Florence and Northern Tuscany' and 'Cities of Umbria' have already won for him the sympathy and gratitude of many a traveller, seems to have made a special study of the mosaics of Roman churches, which he soberly and accurately describes in thirteen chapters, omitting only one of the best specimens, if not the best, the mosaics of Santa Costanza. The few episodes which enliven the text, such as the meeting of Horace with the bore on the Sacred Way, are told with humour and grace.

As regards the accuracy of the information supplied, the volume is generally above criticism. We do not understand, however, what the author means when he describes the Tabularium and the Gemonian Steps (?) as the *only* existing remains of the Capitol; nor can we conceive the idea of Cæsar dying on the pedestal of Pompey's statue. The Coliseum has not four tiers of arcades; and *naumachia* were never performed within the impossible limits of its arena, unless toy boats were used, manned by pygmies. The admiration bestowed on "Agrippa's" Rotunda, p. 77, seems out of place, since his Pantheon was square, not round. We may also remark that the walls of the Leonine City were built not by slaves, but by the free colonists from the fortified farms of Capracorum, Saltisina, &c.

It would contribute to the perfecting of the book in another edition if the author—besides correcting such misspellings as "sette Salle," "Via della venti Settembre," "S. Georgio," "Palazzo Spado," "S. Calixto," "Ponte Rotta," "Templum divi Antonii," &c.—would modify certain exaggerated expressions which are out of place in a work of this standard. Thus Augustus, the founder of the Empire, the *parens patriæ*, is described as a "wily politician"; and the Flavian Amphitheatre as "a sort of inadequate monstrosity, with all its wounds exposed, to say nothing of the horrible patchwork of the archaeologists," on account of the eradication of "the trees that grew along the broken arches."

Lastly, it is to be regretted that Mr. Hutton should have allowed himself to abuse the capital of United Italy as the "poorest capital in Europe." We thought that this style of invective, which recalls Ouida, had been given up long ago. Yet the author insists on "wedding" once more "the modern Roman with the Vandal and the Hun," and in taxing him with "a rascal impudence that might put Phocas [?] to shame." He declares "the kingdom of Italy to surpass both Cæsar and Pope in vulgarity, rapacity, and insolence." He describes the monument to Victor Emmanuel, as "a ghastly erection of ghostly stone," and depicts the third Rome "bowing down before the inimitable image of this Switzer a-horse-back."

The excavations of the Forum and the Sacra Via—a great conquest of modern science and scholarship—are to the author "the work of the modern

kingdom of Italy, assuredly not less vandal than the Papacy." As for the personal insult levelled on p. 68 at the chief magistrate of the city by a stranger enjoying the hospitality of the city itself, it is beneath notice.

The sixteen coloured illustrations by Mr. Maxwell Armfield are exquisite in their delicacy and the way in which they reproduce effects of light.

WATER-COLOURS BY DECEASED AND LIVING ARTISTS.

THERE is a stage in critical evolution—through which many minds pass, but at which British aestheticism is particularly apt to be arrested—when the amateur inclines to admire a work in proportion to its complexity. To such a one the work of Turner appeals as the "grand opera" of water-colour art, and he is prone to dismiss with pitying condescension the drawings of such painters as admittedly have at their disposal but simple means. He will admit the charm, in the present exhibition at Messrs. Agnew's Gallery, of Cotman and Girtin, of De Wint and Cozens, yet will regard them as but the forerunners of the artist in whose hands water-colour art opened out its fuller possibilities. So might some musical critic allow that on such and such a concert platform you might hear the violin exquisitely played, yet, on the ground that the first fiddle at Covent Garden played only a little less well, balance scornfully the slight superiority of the former against the composite splendour of an entertainment boasting scores of capable instrumentalists and singers, and added to these, the attractions of dramatic effect and magnificent scenery and costumes.

Turner more frequently than most artists, and perhaps with more triumphant success than any, catered for a public inclined to this somewhat arithmetical system of valuation. We constantly feel that he has lavished full orchestration on a theme which would have been, in a sense, more effective as a slender thread of melody, and was, indeed, first noted by him in this simpler form. No sooner has he made this first record, however, than he itches to show what he can do with it by a system of elaboration, by means of the manifold technical dodges to which water-colour painting in particular lends itself. Such drawings as *Lucerne from the Walls* (29) or *Folkestone: Smugglers fishing up Gin* (32) compel our admiration at the degree to which the varied processes, apt to escape from the artist's control, are unified by a persistent, unerring delicacy of hand which was one of the most valuable items of Turner's stock-in-trade. Thanks to this lightness of hand, his art imposed itself upon several generations of amateurs who ranked manual cleverness as artistry, and looked askance at any preliminary simplification of the painter's task by an intellectual act—regarding the latter indeed as a thing unsound, and verging on charlatanism. Now that the fashion has changed, and, in our judgment of contemporary art at least, the gymnastics of painting are hardly allowed even the importance which is rightly theirs, it will be interesting to see if the reputation of this past master in the art of "cooking" a subject suffers any appreciable decline. Logically the generation which loves Manet should find in Turner's exhibition pieces a certain monotony—which is not quite the same thing as the inevitable

similarity of work of the finest style of all periods. The artist seems obsessed by certain phases of nature — piled-up cloud-forms, or crags, or wooded slopes, or distant views of towns wreathed in mist, themes which have for him come to be associated with ideas of sublimity or splendour. But with all the study he has given them, he has never wholly emancipated himself from literal imitation, or so discerned beneath nature's tricks the essential canons of design as to be able to free them from extraneous detail. His great tenderness of touch and tenacity of purpose enable him, it is true, to subordinate creditably a mass of detail beneath which a lesser painter would sink into insignificance; yet even in his most successful drawings, such as those already cited, or the technically sounder and less elaborate designs *On the Rhine* (184) and *Hastings* (189), he has not the fine clarity of intention of Cotman in No. 1, *Autumn Tints*; of De Wint in his vision of *Lincoln* (3) in an amethyst haze; or of Cozens, whose noble drawings (38 and 44) might well lead us to postulate for the author an Oriental ancestry.

These, the graver masters of English water colour, have been accorded by the hangers of the exhibition a place subsidiary not only to Turner—whose virtuosity reached, indeed, the pitch of genius, if not genius of the most distinguished character—but also to other devotees of detail whose presence at all, in a show of such pretensions to stable repute, gives colour to the allegation that British taste is incurably Philistine. J. Holland was on occasion a sparkling painter, sometimes not inferior to Bonington. His *Rialto Bridge* (83), however, is both heavy and flimsy, at once tawdry and dull. Birket Foster is represented by another large Venetian scene which is a monument of tedious triviality: the high price such works have commanded is one of the comicalities of the auction-room. The best work of William Hunt is not to be confounded with such exploded artistic myths. His subjects *The Attack* (57) and *The Defeat* (63) may now be out of fashion, and deservedly so, for any but the publishers of illustrated almanacs; but there is a residuum of easy draughtsmanship, a decent reserve in colouring, which command esteem. So also with Sir John Gilbert's *Spanish Inn* (98), in which the qualities that once made for popularity stigmatize it now as a fustian costume picture. It retains traces of the hand of an instinctive designer and of the existence of a colour-scheme which has somehow turned sour on the artist's hands. G. J. Pinwell's *Sweet Melancholy* (90) leaves him among the many able artists in black-and-white whose work becomes cheap as soon as they essay painting.

The wall devoted to the Continental School is to a large extent hung with the pictures shown on a similar occasion last year, Harpigny's beautiful *Mill at Herisson* (67) being still the most distinguished exhibit.

At Messrs. Robinson & Wilde's Gallery is a smaller, but similar collection of water-colours, of which a brilliant opalescent *Classical Landscape* by George Barret is the most important.

MR. W. SHACKLETON'S PICTURES.

The exhibition of work by Mr. William Shackleton at the Goupil Gallery reveals a painter whose work was modelled probably in the first instance by association with Mr.

Edward Stott, but modified by the study of Turner's technique. This technique, in so far as it consists in the laying of one coat of paint upon another, he has pretty thoroughly assimilated; but his work has none of the plastic congruity which to a plausible degree at least, Turner's always attained. Turner was a belated child of the Renaissance in all but his latest years. Mr. Shackleton follows him above all in this latest phase, and is haunted by certain natural effects of colour, much as Turner was throughout his career by certain plastic themes presented by nature. Starlight and twilight and afterglow—the hours when earth and sky seem to speak their message in something like concise and essential form—have always been the special hours of the painter; but perhaps the wisest artists have been those who have used them as hints on the inevitable basis of design, not so much to be painted for themselves as studied for their general inspiration regarding the proper treatment of any subject.

Mr. Shackleton is sufficiently of the realistic movement to aim spasmodically at their reproduction—sufficiently so, at least, for him to attach an unnecessary importance to the accidents of such effects. He exaggerates impulsively the phosphorescent blues of night, the iridescence of evening, thinking too much of imitative brilliance, not enough of justness of relation between the apparently less salient and less sensational passages. A similar temperamental weakness marks his treatment of form, which develops a sharp actuality in the face of a principal figure, for example (59)—a force which is not consistently maintained, so that the darks in the head, which after all should owe their intensity mainly to the effect of contrast, are left as a fretful and disturbing feature, and the group becomes a vignette.

The fear of solidity as of something unpoetic leads naturally to the vignetting of such parts of the picture as offer subject-matter which obviously appeals to the imagination, and thus to a loss of intrinsic as distinct from allusive dignity. Mr. Shackleton, in somewhat disjointed fashion, as in his painting, writes an introduction to his catalogue, setting forth that his work is a generalized expression of what he sees in life. However consciously imitative a painter's outlook may be, he is inevitably judged by such a standard, and by this criterion Mr. Shackleton seems to look on life as a series of shifty, disconnected visions, exciting but on the whole irreconcilable. That might well be a reasonable conclusion on the basis of mere personal experience, yet it is an unimaginative mind which fails to divine in nature a great, if supremely subtle and evasive, continuity. The coherent statement of even a matter-of-fact painter is in some sort an unconscious homage to that continuity, and an act of faith. To tamper with the middle tones of a picture in order to force the pitch of the salient note betrays a subconscious scepticism, and the sudden transparencies of Mr. Shackleton's figures betray him as too often a wobbler. It would be unfair to take such a flimsy example as *Christ at Jerusalem* (68) as representative. But even *The Passing Hour* (56), the best of his canvases, has its consistency impugned by the passage of chalky blue distance just above the reclining figure on the left. This note, which naturalistically is conceivable as a momentary accident, is obviously out of place in so generalized a statement—an obtrusive insistence on the exception which confuses a typical presentment already somewhat precarious in its assumptions.

JAPANESE ART.

An exhibition of Japanese art at the galleries of the publishing house of Messrs. Goupil offers a valuable opportunity of studying the work of several generations of artists with whom the power of abstraction in combination with alert intelligence, which with us is the rare prerogative of genius, was almost common property. It is not necessary to suppose that all these men had commanding personalities; certainly they lived under more favourable conditions than we do. As opportunities for study of their work are now more generally utilized (and the approaching exhibition at Messrs. Shepherd's may add to their popularity), we may hope for an influence upon modern art of immediate utility. That influence may have the force of novelty, for though Japanese art is familiar objectively, we have no intimate acquaintance with it; yet its direction will be strongly consolidating, and, while giving the zest of a fresh momentum, nevertheless stem threatening anarchy. Hiroshigé is the dominating figure in the present show, and the manner in which, by the nice adjustment of a few flat colours, he suggests that each is the net representative of a series reduced to such simplified form by the challenge of the other members of the picture, shows an extraordinary habit of abstract thought. In detail his processes evade even while his results charm us, and particular mention may be made of No. 87, a subject of cowed figures in a sparse but mysterious wood, and of the grave presentment (80) of a dark street by the sea on a fine evening at sunset, with the listless sails of tall ships mounting towards the horizon. No. 34, by Kyonaga, is an example of veiled brilliance of hue obtained by means typically simple. The bright note of the picture—the emergent colour, so to speak—is pink; the general tinge, the dominant colour, is yellow buff. Thus, while there are yellows which are intrinsically cruder and more extensive than the pink, they are led up to by other tones only a little less yellow. The pink, on the other hand, emerges frankly, with no tone in the picture very like it; but then it is intrinsically mild in colour. Thus, in a composition of brilliant pitch, we have the illusion of that contradiction in terms, a dominant hue of grey.

THE SALTING COLLECTION.

ABOUT eighty of the best pictures selected by the Trustees and Director of the National Gallery from the collection of paintings which Mr. George Salting by his will, dated October 14th, 1889, bequeathed to the National Gallery, have now been hung, as we anticipated (*Athenæum*, Feb. 5th), in Room XV., which has been dismantled. This has necessitated altering the general appearance of several of the other rooms, which are now rather overcrowded with screens. As five of the rooms have for some months past been closed for reconstruction, the classification of the paintings by schools must to some extent be lost sight of for the next few months. The most important of the German pictures have been temporarily placed on screens in Room VI., and in some cases are for the time being seen to better advantage. Thus it is now possible to examine the inscription on the cartel added (possibly at a later date) to the 'Portrait of Christina, Duchess of Milan.'

One hundred and fifty-five of the two hundred and sixty pictures recently shown

for four days at Messrs. Agnew's Galleries have been selected. To these must be added two by Fiorenzo di Lorenzo and Signorelli, now on exhibition at the Burlington Fine-Arts Club, and twenty-eight which have long been on loan to the National Gallery. All these works are executed in oil or tempera, and the water-colours are evidently to pass to the British Museum.

In the left-hand corner of the German Room now hangs Bonington's 'Scene in Normandy,' which in the temporary list of pictures is No. 49. Above it are placed Constable's 'Coast Scene' (59), one of sixteen new works by this master, and a 'Portrait of Sir William Blackstone' (5) by Gainsborough. The 'Oyster Feast' (148) by Jan Steen, which is signed, was sold at Messrs. Christie's on June 16th, 1894. Hobbema's 'Path through the Wood' (65) is a welcome addition; while the 'Duke of Cleves' by Memling, shown at Bruges in 1902 (77) and at Burlington House in the same year, has long been on exhibition here. It is the third genuine work by this painter now belonging to the nation, the 'Virgin and Infant Christ' (686), and the 'St. John the Baptist and St. Lawrence' (747) being the others.

The 'Portrait of a Man' by Petrus Cristus, after being shown at Burlington House in 1880 (194) and at the Burlington Club in 1892 (10), was lent to the Gallery in 1895. It was formerly in the Baring and Northbrook collections. On the sheet of vellum painted in the background are depicted the Holy Face and thirty-three lines of Latin inscription, beginning "Incipit oratio ad Sanctam Veronicam."

The 'Madonna' attributed to Dierick Bouts, whose name is not yet included in the Official Catalogue, although the nation has for some years possessed paintings from his hand, has been on loan here since 1895. The 'Country Scene' (24) by Jacob Ruissdael and the 'Woman asleep in a Chair' (145) by Brecklenkam have not been seen before.

The 'Skittle Players' (155) by Jan Steen was included in the memorable exhibition of works by that master held at the Dowdeswell Galleries last year. It shows the varying influences under which this Dutch artist painted from time to time. The 'Tric-Trac Players' (169) by Teniers is an excellent example, as are Adriaen van Ostade's 'Interior with Many Figures' (27), and the 'Portrait of a Man with a Glove in his Hand' (61) by Franz Hals.

A 'Portrait of a Man with a Cap' (97) by Rembrandt, and Jacob Ruissdael's 'View near Haarlem' (13), lead up to the precious little picture of a 'Lady at a Spinnet' (142) by Jan ver Meer van Delft, which forms the "centre" of the last wall. She is dressed in blue, is seen in profile to the left, and has her hands on the keys of the spinet. On the inside of the lid, which is thrown back, is painted a landscape. A similar motive is seen in another picture of the same subject (1383) by the same painter which was long ago purchased for the nation. In the Salting picture, which is signed, we have the interior of the same room, and in each painting the lower part of the wall is covered with Delft tiles. On the back wall of the Salting picture hangs a genre painting of a 'Woman playing a Mandoline, an Old Man, and a Youth,' which is also found in a 'Concert' belonging to Mrs. J. L. Gardner of Boston. U.S.A. Mr. Salting's Ver Meer passed through the Thoré-Burger Sale in 1892 for 1,000*l.*, and two years later was shown at Burlington House. Only four other paintings by this fine stylist are now in private collections in this country.

Brecklenkam's 'Tailor's Shop' (95); the 'Portrait of a Woman' (172) by Frans Hals, who is even yet not adequately represented at Trafalgar Square; Hobbema's small picture (42) from the Hope Collection; G. Metsu's magnificent 'Woman Seated at her Window with a Book' (109), a signed work; Jan Steen's 'Woman Asleep' (15), and one of Metsu's four known pictures of 'The Forge' (167) hang close together. The Salting 'Forge,' which may be compared with pictures on the same subject at Stockholm and Amsterdam, was painted about 1650, and so is rather earlier than the 'Adulteress' of the Louvre. Jacob Ruissdael's 'Skirts of the Forest' (168), Gerard David's 'St. Jerome' (152), and Adrian Ysenbrandt's 'St. Mary Magdalen' (139) are characteristic works. In all probability Ysenbrandt, who was a pupil of Gerard David, painted the three other pictures (Nos. 1080, 1151, and 1063) which have long been catalogued as "Flemish School" and "German School."

Bartholomæus Bruyn's 'Dr. Fuschius,' which was shown at Burlington House in 1895 as 'Portrait of a Man,' has been lent to the National Gallery ever since that date, as also has the 'Virgin and Child with a Donor (or St. Joseph) wearing Spectacles' by the "Master of the Death of the Virgin," who is now usually identified with Joos van Cleef the Elder.

To the left on the south wall, are temporarily placed Guardi's 'Courtyard of a Church' (120), and Correggio's 'Magdalen' (166), which is now accepted as the original, the picture of the same subject in the Uffizi Gallery being regarded as an old copy. This is one of the last purchases made by Mr. Salting. Basaiti's 'Portrait of a Young Man' (178), and 'La Torre di Mestre' (131), which is one of the eleven pictures here assigned to Guardi, hang on the same wall. Ercole de' Roberti's 'Concert,' which, when it appeared at the Burlington Club's Exhibition in 1894, was regarded by some as a youthful work by Costa, has long been on loan. Canaletto's 'St. Mark's Square seen through an Archway' (29) and Cima's fascinating 'David and Jonathan' (138) come next.

In front of the doorway leading into Room XIV., but now closed up, is a large screen, on which are hung some notable accessions. Adrian van Ostade is represented by a 'Cobbler' (68). Jan Steen's 'Grace before Meat' (146), which is signed at the bottom to the left, was formerly in the Leuchtenberg Collection in St. Petersburg. The same painter's 'Merry-Makers' (100) is referred to by Dr. de Groot in his 'Dutch Painters' (i. 523); and a third work by Steen is his 'Pedlar' (99).

In the centre is a large and imposing 'Interior' (157), which, under the title of 'Refusing the Glass,' is described by the well-known Dutch critic as "unquestionably by De Hooch," although "the style of painting reminds one forcibly of Vermeer of Delft." It was sold in the Pierre de Grand Pré Sale in Paris on February 16th, 1809, for 1,103 francs. A 'Lady holding a Mirror' (199) is a fully signed and authenticated picture by Pieter Codde, who has hitherto been unrepresented at Trafalgar Square, as also has Adrian Brouwer, whose 'Three Boers Drinking' (69) does not represent the highest standard of his achievement. One can well believe that the man who painted this small panel was "extrêmement addonné au tabac et aleau de vie," as Bullart tells us, and that when he died he was "particularly badly off for linen, and possessed but one collar, five cuffs, and no shirt."

On the south wall, to the right, may be seen a small upright picture (119) by Guardi; a 'Young Florentine Nobleman' (126) by Domenico Ghirlandaio; a 'Holy Family' (180) by the rare but mediocre painter Antonio Solario; and a beautiful 'Virgin and Child with St. John' (193), which is ascribed to Mainardi, but seems rather to be an early work by Domenico Ghirlandaio.

An uninspired 'Virgin and Child with Angels' (195), which is catalogued temporarily as 'Florentine School,' is believed to be by a hitherto generally unrecognized artist who worked in the studio of Filippo Lippi. Mr. Benson, who has lately been in London, is said to have identified the picture as being by an "anonimo" whose work he has met with elsewhere.

The 'Virgin and Child and Infant St. John' (161), which is attributed to Botticelli, seems to be closely related to the tondo already in the Gallery, and to a circular picture now lent by Mr. Fairfax Murray to the Fitzwilliam Museum at Cambridge. The much-damaged 'Costanza de' Medici' by Domenico Ghirlandaio has been at Trafalgar Square since 1895.

The pictures hung on the west wall include several of the French School. Clouet is claimed as the author of the 'Portrait of the Duchesse d'Angoulême' (129), and another French picture is the 'Mary, Queen of France' (25); but the ascription here of the 'Madonna and Child with two Angels holding a Crown above the Virgin's Head' (130) is open to doubt. 'The Storm' by Diaz, and 'Noon' by Corot, were purchased by Mr. Salting shortly before he lent them to the National Gallery some two years ago; but the small 'Landscape' (98) by Daubigny, the 'Landscape, two cows and a peasant standing in water' (105), by Corot, and a 'Wood-Gatherer' (50), by Diaz, are new accessions.

The name of Fragonard, here represented by 'The Happy Mother' (78), has not yet appeared in the Official Catalogue, a remark which applies to J. F. Millet, whose 'Woman seated on a Bank, with a Child' (93), is eminently well hung. We have no space to deal in detail with Corot's excellent 'Inondation' (64) and his 'Leaning Tree,' Daubigny's 'River Scene' (28), the same artist's 'Landscape' (11) and 'Willows and Fishermen.' The 'St. Clement and Donor' has long been ascribed to the Master of Jehan Perreal and lent to the Gallery, while from the hand of the Maître de Flémalle come a 'Virgin and Child with Two Musician Angels' and a new 'Virgin and Child' (186).

In the corner of the room a place has been found for Constable's 'Pier at Brighton' (54) and his 'Malvern Hall' (66), but the 'Lady Dalrymple' (55) by Raeburn will be studied to greater advantage when these canvases are not so crowded. A second screen has been improvised for the temporary exhibition of a small portrait of 'Miss Elizabeth Singleton' (102), by Gainsborough, and a 'Moonrise at the Mouth of the Yare,' by Old Crome, and Constable's 'Mrs. Constable' (71).

It has so far been found impossible to exhibit a large number of other works by Amberger, A. Cuyp, De Heem, Jan van Goyen, Heda, Hans Mieris, Antonis Mor, Ochtervelt, Isaac van Ostade, Palamedes, Paul Potter, Rembrandt, Rubens, Jacob Ruysdael, Saenredam, Adriaen van de Velde, and Wouwerman, among the Flemish and Dutch Schools. Works by Andrea d'Assisi, Bartolommeo Veneziano, Basaiti, Benvenuto da Siena, Cesare da Sesto, Cima, L. Costa, Fiorenzo di Lorenzo, Guardi,

Sebastian del Piombo, Tiepolo, and Alvis Vivarini have also been accepted. Several other pictures by Constable, D. Cox, Old Crome, J. B. Crome, G. Morland, and others will strengthen the English School.

Some which we remember to have seen at Messrs. Agnew's will in time, perhaps, be regarded as hardly worthy of inclusion in the permanent collection, but, in accordance with the terms of the National Loan Act, they cannot be sent to a provincial gallery for at least fifteen years to come. On referring to past Annual Reports we find that Robert Vernon bequeathed as many as one hundred and fifty-seven pictures in 1847, while only ninety-four were selected out of the four hundred and three paintings which Wynn Ellis left to the nation in 1878.

When it is remembered that the superb collection which Dr. Mond recently disposed of and the magnificent Italian pictures which remain in the Palazzo Cappello-Layard at Venice, will also in time be added to the National Gallery, it is difficult to imagine that our national collection can ever lose the leading position that it now unquestionably holds.

The five new rooms which are now being added to the National Gallery will probably be finished by August, and the new Turner wing at Millbank is likely to be completed in May.

SALES.

MESSRS. CHRISTIE sold on the 7th inst. the following pictures: Portrait of Miss Farren, in white dress, seated on the seashore, 1891. G. Clint, J. Fawcett as Frippon, in striped coat and cocked hat, 1101. Van Eyck, The Adoration of the Magi, 2411.

The same firm sold last Saturday the following pictures from the collection of the late Mr. J. H. Nettlefold: H. Fantin-Latour, Roses in a Glass, 1361. Sir J. Gilbert, Buckingham and Cardinal Wolsey, 2101. J. M. W. Turner, "What you Will!" a party of ladies and gentlemen in a garden near some groups of statuary, 1,1761.

The following were from a different collection: J. M. W. Turner's drawing, A Coast Scene, with a boat and numerous fisherfolk, a castle on the cliffs to the left, 1101. Pictures: G. P. Chalmers, Head of an Old Man, 1151. B. W. Leader, On the River Conway, North Wales, 1621; Cloudy Weather on the River Llugwy, 1471. Erskine Nicol, His Legal Adviser, 2621. F. Barbudo, The Marriage of King Henry V. of England, to the Princess Katherine of France in the Cathedral of Troyes, June, 1420, 2831. J. Gallegos, The Feast of the Madonna, Seville Cathedral, 3041. K. Heffner, Royal Windsor, 1101.

Fine-Art Gossip.

WE learn with regret that Prof. C. J. Holmes has resigned the post of Keeper of the National Portrait Gallery.

MR. C. F. BELL, Assistant Keeper of the Ashmolean Museum, Oxford, has been made a Trustee of the same institution in the place of the late Earl Percy. This appointment will be generally commended.

THE death at Niton, at the age of sixty-three, of Mr. John Macallan Swan removes an artist of distinction who had made a reputation both as painter and sculptor. Mr. Swan studied at the Worcester and

Lambeth Art Schools, and in Paris under Gérôme, Bastien-Lepage, and Dagnan-Bouveret for painting, and Frémiet for sculpture. He began exhibiting at the Academy in 1878, and first became generally known when his picture of 'The Prodigal Son' was bought by the Chantrey Trustees in 1889. He became A.R.A. in 1894, and R.A. in 1905.

MR. SWAN will chiefly be remembered for his studies of wild beasts, both in sculpture and paint, many of which are familiar in engravings. As an *animalier* he was recognized as masterly on the Continent as well as at home, and his work in this line, both careful and vigorous, is not likely to be surpassed for some time to come. He excelled at once in research and delicacy of execution.

THE successful candidates in the recent election of Royal Scottish Academicians are Mr. W. S. MacGeorge and Mr. James Paterson. Mr. MacGeorge is a Galloway man, and a good all-round artist. Mr. Paterson is a native of Glasgow, and one of the group known as "The Glasgow School."

The *Times* announces that the Rev. C. J. Steward by his will directed that his 'Poringland Oak' and 'The Boathouse at Blunderstone' should be valued by Messrs. Christie, and then offered to the National Gallery at such valuation. The former, which is an excellent example of the art of Old Crome, has twice been exhibited. When it was shown at Burlington House two years ago it was thought that the figures of the bathers might not be from the hand of the master. Although it has been stated that the National Gallery may not receive a Parliamentary Grant in Aid this year, it is to be hoped that the 'Poringland Oak' will be acquired out of the Lewis or Temple West Funds.

AN important picture by Jan Vermeer of Delft, 'Le Soldat et la Fillette qui rit,' is now on view at the National Gallery, Dublin. This picture, which was formerly in the Demidoff Collection, has been lent to the Gallery by its present owner, Mrs. Josephs.

UNION INTERNATIONALE DES ARTISTES is the title of a recently established society with its head-quarters at 60, Rue de Clichy, Paris. It has already secured the adherence of about a hundred members. Its primary object is to organize every year an exhibition abroad, and the first of the series is about to be opened at Berlin.

THE Italian press has been circulating alarming reports as to the injuries which the pictures in the Brera Gallery at Milan have sustained, owing to the system of heating employed there. The scare is fortunately devoid of foundation, but investigation has shown that a portion of Luini's frescoes from the Villa Pelucca, near Monza—namely, those of the series which were in the Royal Palace at Milan until 1906, when they were presented to the Brera by the King of Italy—are in urgent need of restoration. The damage in this case has nothing to do with the heating of the Gallery, but is due to the fact that Bareggi, who transferred the frescoes to panel in 1830, did his work unskillfully, and made use of wood which had not been properly seasoned; hence these compositions are for the most part disfigured by horizontal and vertical splits and cracks. These injuries, however, are by no means recent, but are noticeable in old photographs of these works. Owing to lack of space, the authorities at the Brera

are unable to keep the whole series of the Pelucca frescoes together, and the compositions presented by the King have been for some time exhibited on screens in Room XVIII. From this unsuitable and precarious position they will now, it is hoped, be speedily removed, and the work of restoration should be begun without delay.

THE Flora bust at Berlin has now been given a room to itself, and here, for purposes of comparison, have been hung various Leonardesque pictures belonging to the Museum, and numerous reproductions of that large group of female half-lengths which show a more or less close connexion with the 'Mona Lisa.' Two pictures by Palma Vecchio similar in subject have also been included in this little exhibition—'Flora' and a nymph.

THE Berlin authorities confidently assert that the chemical analysis of the colouring of the bust, which has recently been made by an expert, places its sixteenth-century origin beyond dispute, and for them, at least, the question is now settled.

DR. GEORGE GRONAU, the well-known critic and art historian, who for the past eight years has been living in Florence, has been appointed to the important post of Director of the Gallery at Cassel.

THE death of Col. Claude Reignier Conder removes one of the best-known authorities on Palestinian exploration and topography. He was in charge of the survey of the Holy Land from 1872 to 1878 and in 1881 and 1882. His books on these and allied subjects are numerous, and stronger, perhaps, on the topographical than on the scholarly side.

THE contents of *The Antiquary* for March will include an illustrated account of 'A Visit to the Neolithic Hut-Circles of Jeneffe by the Archæological Congress of Liège, August, 1909,' by Mr. A. Montgomerie Bell; a description of 'The Ancient Kanarese City of Kop and its Neighbourhood,' by Mr. G. K. Betham; and 'A Country Schoolmaster of the Eighteenth Century,' by Mr. J. C. Wright.

COUNT CARLO GAMBA has made an interesting discovery. He has been able to identify an 'Assumption with Saints' in the Kaiser Friedrich Museum with a lost altarpiece by Andrea del Castagno, which is mentioned by Albertini and Vasari, and accurately described by Baldinucci. It was painted for the church of S. Miniato fra le Torri between 1449 and 1450, by order of Leonardo di S. Francesco di Falladanzi, the subject being the Assumption of the Virgin with SS. Miniato and Giuliano. The picture in the Berlin Gallery was ascribed by Crowe and Cavalcaselle to Falconetto, and later to the School of Murano, while the most recent attribution at Berlin is "Art des Cosimo Roselli." Count Carlo Gamba's solution of the problem, however, appears to be correct, and the Berlin Museum is certainly a gainer by the discovery, for it can now boast of possessing the only existing panel picture at present known by Andrea del Castagno.

EXHIBITIONS.

- SAT. (Feb. 19). Pictures and Water-Colours by Members of the Little Salon and Non-Members, Gallery van Brakel.
MON. Mrs. Arthur Pinhey's Water-Colours of India, Burma, and Ceylon, Private View, New Dudley Gallery.
WED. Royal Society of Painter-Etchers and Engravers, Private View, St. Pauli Hall East.
— Women's International Art Club, Eleventh Exhibition, Private View, Grafton Galleries.

MUSIC

THE WEEK.

QUEEN'S HALL.—*Philharmonic Concert. Symphony Concert. London Symphony Orchestra.*

SIR HUBERT PARRY'S Fourth Symphony in E minor, produced at a Richter Concert in 1889, was performed, under the composer's direction, at the fourth Philharmonic Concert last Thursday week. It is a stately work, and in form and phraseology it virtually follows the lines of the great classical symphonists, who, by the way, in their day acted in like manner. Modern methods, however, are not to be condemned; but to rising composers who, by merely imitating the bold experiments of gifted men trying to open up new paths, lose all regard for the past, Sir Hubert sets a fine example of respect and restraint. Mr. Landon Ronald's new dramatic *scena*, 'Shah Jehan,' with Mr. Edmund Burke as able interpreter, owes its effect—for it sounds imposing—more to the orchestral colouring than to the actual musical contents. Mr. Emil Sauer gave a fine rendering of the Schumann Pianoforte Concerto. Mr. Landon Ronald was the conductor.

Mr. Henry Wood repeated the César Franck Symphony in D minor at the symphony concert last Saturday. He gave an admirable rendering of it, and the warm applause at the close proved that the conductor will have to consider it henceforth as part of his regular repertory. The music, both classical and romantic, is easy to follow. This work belongs to Franck's ripest period, and among modern symphonies is by no means the least interesting. Mr. Emil Sauer gave a magnificent interpretation of Beethoven's 'Emperor' Concerto in E flat.

The performance of Beethoven's 'Missa Solemnis,' under the direction of Dr. Richter, at the London Symphony Orchestra Concert on Monday evening, was most impressive. Amid the storm and stress of modern music it stands as a monument testifying to the supreme greatness of the master. In it there is colossal skill, though the emotional depth of the music makes one for the time forget it; moreover, there is dramatic power such as becomes the solemn subject. The soloists, Misses Gleeson-White and Phyllis Lett, and Messrs. Cynlais Gibbs and Robert Radford, if not in all points satisfactory, sang their difficult parts with great earnestness. The Sheffield Musical Union rendered the choral music with grand effect, though the sopranos could not help showing how little Beethoven, in moments of high inspiration, considered the limitation of human voices. Under the direction of Dr. Henry Coward the choir also gave a brilliant rendering of Bach's motet 'Sing ye to the Lord,' and rendered

with expression Sir Edward Elgar's 'Go, Song of Mine'; in both, however, there was a certain formality which robbed the music of some of its dignity.

BECHSTEIN HALL.—*Mrs. Davan Wetton's Orchestral Concert.*

FIELD'S Concerto in A flat was included in the programme of the talented pianist Mrs. Davan Wetton, wife of the organist of the Foundling Hospital. This was an interesting revival, for though the music reflects a far past, it heralded the near future. Field was the precursor of Chopin, and of that his Nocturnes give proof—also, and in still stronger degree, many passages in the work in question. Mrs. Wetton also played a Concerto in F sharp minor by Hans von Bronsart, the pupil and friend of Liszt. The music is clever, but it shows too strongly the influence of Chopin and Liszt.

QUEEN'S HALL.—*London Choral Society.*

ALL three parts of Prof. Bantock's 'Omar Khayyám,' were given at the concert of the London Choral Society on Tuesday evening, the performance, with only one interval of a quarter of an hour, lasting for three and a half hours. This was a strain both on performers and audience. Mr. Arthur Fagge's desire to present the entire work was no doubt honourable, yet one cannot forget that at the recent Birmingham Festival, when the third part was produced for the first time, it was preceded only by the second; while later, at Newcastle, only one part, the second, was given. The performance on Tuesday was on the whole extremely good, though at times the orchestra was too loud. The soloists were Miss Phyllis Lett and Messrs. John Coates and Frederic Austin.

Von Mendelssohn-Bartholdys Beziehungen zu England. Von Max Unger. (Langensalza, Beyer & Söhne.)—Everything concerning Mendelssohn's relation to England would seem to be known. There are, however, in the British Museum five letters, written in English by the composer, which Herr Max Unger considers to have been hitherto unpublished. He presents them in their original form, also in a German translation. The last of the five refers to 'Elijah,' and Herr Unger is surprised not to find it in the 'History of Mendelssohn's "Elijah,"' by F. G. Edwards. The letter in question, however, was only purchased by the British Museum in 1902, whereas Edwards's book was published in 1896.

Three of the five letters are addressed to Vincent Novello. The first is dated "6 May," and gives the address "100 Gt. Portland St.," where in fact Mendelssohn had rooms when he first visited London in 1829. In the opening sentence of the second, dated Berlin, August 22nd, 1832, he speaks of it as being the very first letter he wrote to Novello; he had probably forgotten the earlier short one. It concerns an evening and morning service and the "Te Deum in the style of your cathedral music." He refers to "my pianoforte-melodies (i.e.,

'Lieder ohne Worte') sold at your house." The original English title of Book I. was in fact 'Melodies for the Pianoforte.' This letter appeared in *The Musical Times* in November, 1897, and again in October, 1903, in an article on Vincent Novello by F. G. Edwards.

The third, also written from Berlin, is dated March 19th, 1833. Mendelssohn speaks of an illness which forced him to leave off all musical occupations. During his last visit to London he was, he says, "rather too fidgety and hurried."

The fourth letter is addressed to George Hogarth, and written from Berlin on July 11th, 1838. Hogarth, a candidate for the post of Professor of Music at Edinburgh University, had asked Mendelssohn for a testimonial. The composer sent one, but remarks that "the English Style is not my forte—my pianissimo it is." He, however, requests "our mutual friend Moscheles" to "strike out the bad clauses from my bill, and when it has passed two such committees I trust it will do better than in its original shape."

The fifth and last letter, to E. Buxton, was written from Leipzig on February 2nd, 1847, the very day on which Mendelssohn also wrote to Bartholomew, his letter containing the P.S.: "This letter has been detained till to-day, when I send a great parcel to Mr. Buxton." Mendelssohn is "determined to come to the performance of 'Elijah' on the 16th." This refers to the performance by the Sacred Harmonic Society at Exeter Hall on April 16th, which was in fact conducted by the composer. But he stipulates for a "full Rehearsal," not one like that of his 'St. Paul' some years previously, "when we had the Soloists and part of the Orchestra one night, and chorus and another part of the Orchestra another night." He also intends to add a "Song for the Widow," and therefore begs not to have No. 8, engraved until he writes again. Mendelssohn also offers to arrange the Overture as a "Duet for two Performers."

Herr Unger in addition to the letters gives explanatory notes.

Musical Gossip.

MM. YSAÏE AND PUGNO will give three Sonata Recitals at Queen's Hall on Wednesday afternoons April 20th and 27th and May 4th. These able interpreters of classical and modern music are sure of a cordial welcome.

MR. THOMAS BEECHAM opens his season at Covent Garden this evening with Strauss's 'Elektra.' The cast will be Elektra, Miss Edyth Walker; Chrysothemis, Miss Frances Rose; Klytemnestra, Madame von Mildenburg; Aegisth, M. D'Oisly; and Orest, Herr Weidemann. Mr. Beecham will conduct to-night. Of the four other performances (February 23rd and March 3rd, 12th, and 15th) Herr Strauss will conduct one or two.

THE first performance in England of Mr. Delius's 'A Village Romeo and Juliet' is announced for next Tuesday. This "Idyll," the libretto of which is based on Gottfried Keller's story 'Romeo und Julia auf dem Dorfe,' was originally produced at the Berlin Komische Oper on February 21st, 1907.

THE GRESHAM LECTURES will be delivered by Sir Frederick Bridge next week in the Great Hall of the City of London School.

The dates and subjects are as follows: Tuesday, 'Giovanni Battista Pergolesi,' in commemoration of the two hundredth anniversary of his birth, which occurred on the 3rd of last month; Wednesday (Handel's birthday), 'Handel and the Duke of Chandos'; Thursday, 'The (MS.) Fantasias of Henry Purcell'; and Friday, 'The Motets of Richard Dering.' The motets of this early seventeenth-century musician which will serve as illustrations have been copied from sets of parts in the library of the Dean and Chapter of Westminster. In 1674 Playford published eight motets attributed to Dering, but acknowledged that they were "by some admitted not to be his."

PERFORMANCES NEXT WEEK.

- Concert, 3.30, Royal Albert Hall.
 Sunday Society Concert, 3.30, Queen's Hall.
 Sunday League Concert, 7, Queen's Hall.
 Sat. Royal Opera (Mr. Beecham's Season), 8.30, Covent Garden.
 Madams A. Sherrin and Mr. F. Gange's Vocal Recital, 3, Eolian Hall.
 Miss Viola Tree's Vocal Recital, 3.15, Bechstein Hall.
 Miss Augusta Cottlow's Pianoforte Recital, 8.30, Eolian Hall.
 Godowsky's Pianoforte Recital (Chopin), 3, Bechstein Hall.
 Mr. Richard Bulling's Pianoforte Recital, 8.30, Eolian Hall.
 Mr. Alfred Cortot's Pianoforte Recital, 3, Eolian Hall.
 Russian Trio, 8.15, Steinway Hall.
 Miss Evelyn Wilkie's Concert, 8.30, Bechstein Hall.
 New Symphony Orchestra, 3, Queen's Hall.
 Mr. Archie Rosenthal's Pianoforte Recital, 3.15, Eolian Hall.
 Broadway Concert, 8.30, Eolian Hall.
 Miss Marie Foxton's Concert, 3, Bechstein Hall.
 Mr. Martin van Lennep's Concert, 8, Bechstein Hall.
 Mr. Sterling Mackinlay's Recital, 3, Bechstein Hall.
 Queen's Hall Orchestra, 3, Queen's Hall.

DRAMA

THE WEEK.

PLAYHOUSE. — *Tantalising Tommy: a Comedy in Four Acts.* By Paul Gavault and Michael Morton.

This is a trifle of gossamer-like texture, light and airy and fanciful, but spun out too fine not to seem rather obviously mechanical in fun and sentiment alike. It is a love story with a motive of farce behind it—a series of most unlikely meetings between a spoilt darling of fortune and a man preternaturally shy, who nevertheless rates the girl for her self-will and naughtiness in explosions of amazing candour. The result is that the imperious little beauty, far from being offended, is delighted to meet some one who does not flatter her for her wealth, and straightway tumbles head-over-heels in love with her censor.

The play begins romantically enough, so far as twentieth-century romance goes, with the breakdown of "Tommy's" motor-car late at night outside the hero's country cottage, and with her calm acceptance, as though such things were her right, of his hospitality, his bedroom, and even his pyjamas; but he, having to put up with an uncomfortable chair all night, and expecting early next day a visit from his sweetheart and her father (his superior at the Colonial Office), has no eyes for the romance of the situation, and is all anxiety to bundle the girl—pretty though she may look in his pyjamas—out of his house before he is compromised. Fate is against him. "Tommy"

is still at breakfast when the father and daughter appear; her host and an artist friend are abroad trying to expedite her departure; and she is sufficiently wilful to let the callers jump to wrong conclusions and to bring about the breaking off of the engagement. Then it is that the hero, exasperated by her mischievousness and lack of consideration, gives her, in the presence of her doting parent, the first taste of his frankness, and scolds her unmercifully, to her great joy.

A piece of this sort can have only one conclusion; but this, inevitable though it is, is too long delayed by Mr. Morton and his French colleague. To eke out their plot they imagine a preposterous scene laid at the Colonial Office—a scene only redeemed by an episode in which the coquettish Tommy insists on sharing the shy clerk's luncheon, and charms him into forgetfulness of his troubles, and even into flirtation. But once again, to round off the act, we are treated to a tirade in which the hero denounces the selfishness of wealth and the millionaire's foolish indulgence of his daughter. By this repetition the playwrights are plainly revealed as having exhausted their resources.

Still, there are so many happy strokes of humour and invention in the piece, and it is so delightfully acted on the one hand by Miss Marie Löhr—who hardly seems to be playing a part, but to be giving vent rather to her own girlish high spirits and spontaneous gaiety—and on the other by Mr. Cyril Maude, with whom shyness on the stage might well be second nature, that the Playhouse should be able to count on crowded audiences for weeks to come.

MR. FROHMAN'S SEASON OF
REPERTORY.

WE referred last week briefly to the scheme of plays promised at the Duke of York's Theatre. It is an enterprise of far more genuine and practical importance to our stage than any National Theatre scheme, however pretentious. It enjoys the advantage of having for promoter a business man of large experience in managing, and proved idealism. That it should have been left to an American entrepreneur to launch a repertory playhouse in London may be chastening to our national vanity; but if we are wise, we shall be thankful that the conduct of so difficult an affair has not been committed to the hands of amateurs. Mr. Frohman's absorbing interest is the theatre, and while he has made plenty of money through it, he has sacrificed much in its cause. If he has had his enormous successes in this country, no less than in the States, he was content to suffer many an initial loss here in order to establish his reputation as a manager prepared to encourage English playwrights, and to employ in England a company of players entirely English. Nor has his policy among us been directed towards the exploitation merely of the drama that pays. Mr. Barrie, indeed, has proved his trump card; but Mr. Barrie is one of those lucky men who please at once the cultivated and the popular taste. When the Vedrenne-Barker management broke down, it was Mr. Frohman who found a home for Mr. Galsworthy's best play,

and offered 'Strife' its chance with the general public. Now he is to give a more thorough trial to the repertory system than even Mr. Granville Barker and his colleague could ever achieve, and every one who has a desire to see our drama develop into a real art must wish him well.

He starts his season with the production of two new plays, and these, works of the two most successful dramatists of the Vedrenne-Barker School, Mr. John Galsworthy and Mr. Bernard Shaw. 'Justice,' with which the former furnishes the opening venture of the scheme, has a sound of defiance in its very title. 'Misalliance,' which is to fill the programme on the third night at the Duke of York's, is confessedly a companion piece to Mr. Shaw's 'Getting Married.' Out of such a pair of authors Mr. Frohman should reap all the possible aids of advertisement. He has, however, more in reserve. The second week of the season will be distinguished by the presentation of two new one-act plays of Mr. Barrie's, while the bill to which they are to contribute will be completed by an unfinished comedy of George Meredith's, entitled 'The Sentimentalists.' Since it is to Mr. Barrie that we owe the discovery and recommendation of the Meredith fragment, it is only right that work of his should share with it the honours of production. But it is to be hoped that he will do more than supply merely short pieces to the Repertory Theatre. Meantime, the unselfishness of Mr. Barrie and that pre-eminently popular playwright Mr. Somerset Maugham in coming into a scheme which cannot directly promise them the fees of a long run deserves full recognition. The other fixture of the first three weeks is Mr. Granville Barker's latest drama, 'The Madras House.' If only as coming from the author of 'Waste'—which provoked discussion, though it did not obtain all the praise that was its due—anything from the pen of Mr. Barker is sure to arouse curiosity.

Nor is the list of promised fresh works by any means complete yet. Apart from unnamed plays written by Mr. Somerset Maugham and Mr. John Masefield, we have in prospect another piece of Mr. Galsworthy's, 'The Elder Brother,' a further essay of Mr. Henry James's at drama, 'The Outcry'; the prize problem play composed by a girl-novice, Miss Elizabeth Baker, and already staged by a private society under the title of 'Chains'; and Prof. Murray's translation of the 'Iphigenia in Tauris.' From the details of this list, and the fact that we are to have four changes of programme within three weeks, it will be gathered that Mr. Frohman, for some time at least, is to continue on a more extensive scale the policy and style of the Vedrenne-Barker management.

No director, however, of a repertory theatre can go on producing new plays indefinitely. If he is to make both ends meet, he must be able to revive not only his own successes, but also those of other managements. Similarly, no controller of a theatre who has had such long experience as Mr. Frohman of the caprice of the paying public can afford to confine his enterprise to one class of drama—a class that can be labelled by the frivolous as "gloomy." Hence we find him equipped with a stock of pieces that have already had their share of popularity, and vary in tone from grave to gay. 'Quality Street,' 'The Admirable Crichton,' and 'What Every Woman Knows' have been placed at his disposal by Mr. Barrie. Sir Arthur Pinero will be represented by revivals, not only of his fine tragedy 'Iris,' but also of plays of his written in lighter moods, such as 'The Amazons' and

'Trelawny of the Wells'. Further runs will be given to Mr. Bernard Shaw's 'Major Barbara,' 'Man and Superman,' and 'The Doctor's Dilemma.' Mr. Haddon Chambers's 'Tyranny of Tears' will be revived, as well as Mr. Galsworthy's 'Silver Box' and 'Strife' and Mr. Masefield's 'Tragedy of Nan'; while Mr. Granville Barker supplies to the stock programme not only his grim story of 'The Voysey Inheritance,' but also the quaintly poetic little romance he wrote in conjunction with Mr. Laurence Housman, 'Prunella.'

Here, surely, is material enough for the longest of repertory seasons. The only difficulties which Mr. Frohman will have to struggle against in his changes of bill are two. One is that of making playgoers realize what play they are going to see. There is a danger of the public stopping away altogether out of sheer laziness from a theatre that constantly alters its programme. Partly by advertisement, partly by persistence, Mr. Frohman may conquer this inertia.

The other difficulty affects the authors and the box-office, and has seemed hitherto the rock on which any system of repertory dealing in modern plays must break down. If a new piece promises to have a big run, how are the natural and commercial desires of author and manager to be satisfied? Mr. Frohman proposes to get over this obstacle by means of an heroic remedy. Should any work in his repertory show signs of extensive popularity, he is likely to transfer it to some other theatre and give it the chance of a run.

Plays and playwrights are essential for such a huge scheme as this, but there are other necessities, too, which have not been forgotten at the Duke of York's. Mr. Frohman has secured the advice of that brilliant stage-manager Mr. Granville Barker, and will retain the services of Mr. Dion Boucicault, a master in the art of "producing." His greatest requisite, however, is a big staff of actors and actresses, and here his control of several theatres and his contracts with a considerable number of players place him in an advantageous position. When he is able to draw on a list of actresses which includes Miss Lena Ashwell, Miss Irene Vanbrugh, Miss Fay Davis, Miss Hilda Trevelyan, and Miss Lillah McCarthy, to mention but a few names, it is obvious that on the feminine side his company will be strong. His men do not present quite so striking an appearance. To play "heavy lead" he has Mr. Valentine, who is the best available substitute for Mr. McKinnel. In juvenile parts which call for emotional earnestness Mr. Dennis Eadie and Mr. Charles Bryant excel. Mr. Gerald Du Maurier is a "jeune premier" with a refreshing gift of comedy. In actors of "character" or eccentric parts the company will be well supplied, thanks to the presence of Mr. Dion Boucicault, Mr. C. M. Lowne, and Mr. Edmund Gwenn. What is wanting at present is some player of the standing and versatility of Mr. Ainley. With such an addition Mr. Frohman would be prepared for most emergencies.

A study of the constitution of the company and the character of the plays will make it plain that the repertory scheme aims mainly at the fostering of the drama of modern English life. There is no talk of presenting continental plays, no suggestion of Shakespearean or old-comedy revivals. This confinement of scope is all for the good of our stage; the classics have too long stood in the way of the playwright who strives to depict the life of to-day. It is most desirable that there should be one theatre in London to

which such a dramatist can be secure of access.

If Mr. Frohman can only keep his enterprise afloat—that is, if he can only make it pay—he may do more for English drama than any other man or institution of the day.

Dramatic Gossip.

A CORRESPONDENT writes from Dublin:—

"Last week at the Abbey Theatre, Dublin, a new play in ballad metre, by Mr. W. B. Yeats, 'The Green Helmet,' was produced by the National Theatre Company. The play is founded on a folk-tale of the Cuchulain cycle, and Mr. Yeats's experiment in the use of ballad metre is completely successful."

THE INDEX to the Report of the Select Committee on the Censorship' (4d.) is a recent Government Publication.

THE DANISH GOVERNMENT has just brought in a Bill removing various restrictions on the opening of new theatres, and, moreover, abolishing the Censorship. The place of the Censor is taken by a voluntary theatrical council, consisting of three members selected by the Government, dramatic authors, and jurists, the system being copied from that in use in Portugal.

TO CORRESPONDENTS.—B. H.—W. R.—J. H.—T. D.—J. H.—C. J.—Received.

C. D.—E. I. F.—Many thanks.

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